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COMICS BUYER'S GUIDE®

kp

JULY 11, 2003

#1547

a Krause Publication

WHO LET THE HULK OUT?

Peter David is quizzed on the Green Goliath's adventures! But I Digress Page 62!

Hulk ™ and © 2003 Universal. Hulk characters © 2003 Marvel Characters Inc.

Hulk smash puny reviewers!

Alexander finds Florida collection

David Alexander had hoped to find something of interest, when the Tampa, Fla., dealer went to evaluate a nearby comics collection. What he *hadn't* expected was just how interesting it would turn out to be. From the moment he began to look through the several hundred comic books, Alexander realized he was sitting on the first major collection of Golden Age comics to be uncovered in the 21st century.

Bought by a mother in the early 1940s, the collection contains *Action Comics* #1, *Captain America* #1, *Batman* #1-4, *Superman* #2-10, and much more — including multiples of some rarities. "I've been chasing comics since the 1950s, and this is the most impressive load I've ever laid my eyes on," Alexander said. "We have acquired five large collections this year, and this is without a doubt the most breathtaking of all."

More details next week!

THE A LIST

Barnum!
Scion #36
Hulk: The Incredible Guide
Dark Days #1
Review section, Page 24

CURRENT COMICS

First look: Neil Gaiman's *1602!*
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THE GUIDE

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What's shipping this week? Page 13

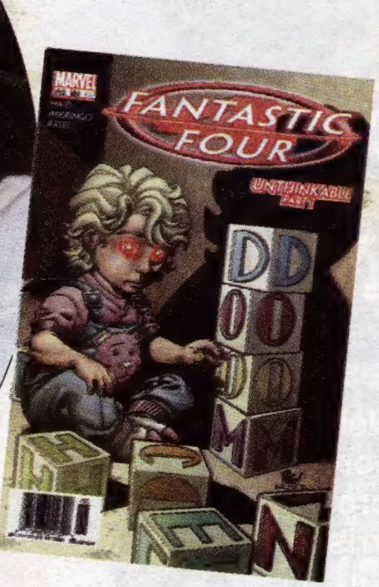
Visit www.comicsbuyersguide.com

"I WAS FIRED"

cover story

LAST ISSUE FOR *FANTASTIC FOUR'S* MARK WAID TO BE #508

by Nathan Melby



"It's not like Wieringo and I were hurting for work."

Mark Waid's run on *Fantastic Four* ended June 16, when Marvel dismissed him. According to Editor in Chief Joe Quesada, Marvel President Bill Jemas wanted to take the series in a different direction, one that did not include Waid, who told ***CBG*** that he was surprised by the move.

"I didn't leave. I was fired," Waid told ***CBG***. "There's apparently still a bit of confusion between myself, Joe Quesada, and Bill about why, but all I know for sure is that Bill wanted to take the book in a radically new direction. I thought I knew what that direction was, but I'm being told now that I didn't. Weird."

Waid's run on the series began last August in the 9¢ promotional issue, #60. His last issue will be #508. (Waid did not produce 450 issues in one year; Marvel will return to its original numbering with #71 to commemorate its first comic-book series to reach 500 issues.)

Despite leaving *Fantastic Four*, Waid told ***CBG*** that he and illustrator Mike Wieringo remain busy. "I have lots of plans; believe me, it's not like Wieringo and I were hurting for work," Waid said. "We've begun making other commitments already as a team, and, when they're ready to be announced, we'll make sure the fans know. In the meantime, grab yourselves an *Empire* or *Superman: Birthright* from DC or a *Tellos* from Image and enjoy the ride!"

Quesada elaborates, **Page 12**

This issue was shipped June 23

COMICS BUYER'S GUIDE'S CGC INDEX

For complete coverage **see page 49**

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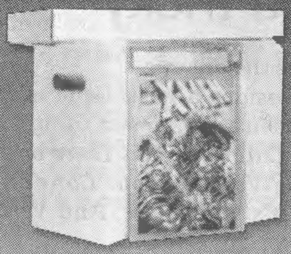

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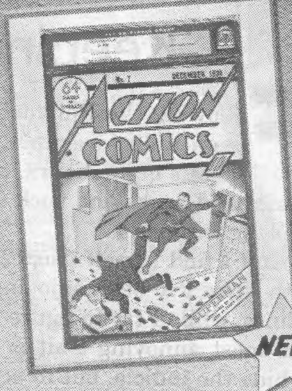

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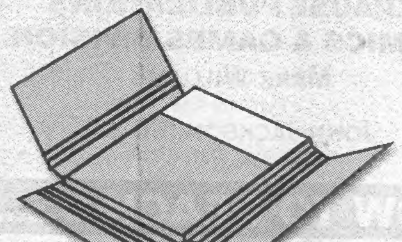

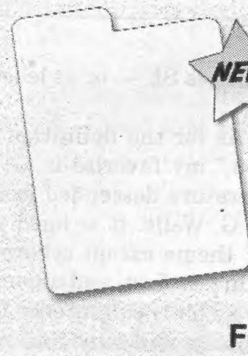

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11-15	12.25	14.00	14.75	17.50	25.50	43.75
16-20	14.00	16.75	17.75	21.75	29.50	56.50
21-25	16.75	18.50	21.75	23.50	33.00	76.75
26-30	18.50	20.75	24.00	27.50	34.00	86.75
31-35	21.50	24.00	27.00	32.75	35.00	97.75
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EDITORIAL

What's the name?

Keeping track of comic-book titles is tricky

Maggie **Thompson**

Following the Philadelphia show, I've finally been able to grab a chunk of a weekend (about eight hours, actually) to try to file comics and books and such that have accumulated over the winter.

And I find myself frustrated again — yes, even with titles I've been enjoying, as I follow their storylines, while I try to figure out where to file them. The most annoying trait is the tendency, not only to hide the indicia, but to actually avoid running it at all.

That's how many, many people file their comics. And how many, many shop owners rack them. And how price guides list them.

"Oh, well, you're just one of those annoying *collectors*!" some creators will sneer. "Who cares where or how you file it! You should just read it and love it." But what if you want to *recommend* it? Or buy the next issue? Or, Heaven forfend, put it where you can find it *again* to reread it in a year or so?

A new reader could even have difficulties with a beautifully designed cover like that for Age of Bronze, since the issue title is printed over the series title. But once the reader gets two issues in a row, that problem can be resolved. But even long-time filers can be forgiven for occasionally hesitating over whether another series title is *Thor* or *Mighty Thor*. Or how about another series: Is it titled *The End Marvel*? Or *Marvel: The End*? Is it *Superman* or *Superman in Action Comics*?Or *Action Comics*? Sure, long-timers know to hunt in the indicia for the teeny weeny "*Thor*" and "*Action Comics*" and — huh? — *Marvel Universe: The End* (didn't see *that* title coming from the cover display), but you'd better not have your kids help you file. Or neighborhood teens working at your comics shop. But at least there's teeny print somewhere in the issue that provides the answer.

But there's little besides a back issue of Diamond's Previews to advise the person filing as to whether the series is *California Out There* or simply *Out There*. Is it *Vertigo Pop: London* or *London*? [Answers: It's *Out There*. And *Vertigo Pop!: (city)*.]

How about that third U-Decide title that's still struggling its way to #6? It started as *Ultimate Adventures of Hawk-Owl and Zippy*, and it's apparently currently called simply *Ultimate Adventures*, but what have the indicia indicated throughout the run? Oh, well, guess that one isn't likely to win the U-Decide competition, even if all the issues eventually get published (too late for the summer's pie-throwing and/or dunk tanks).

Speaking of delays, how about when you're going to see the *next* issue — and how long you should leave open a slot before deciding it's never going to be filled with the announced next issue? How long has it been for *Arsenic Lullabies*? And how long was it between *The Clockmaker* #2 and #3? [Answer: Long enough that I couldn't find #2 by the time I got #3.]

But back to checklists and filing: How about volume after volume restarts, mini-series, and the like?

It's not only store displays and home libraries that can be affected by unclear titling; people looking to buy or sell comics on eBay, for example, can miss issues they want or sales they could have made.

Come to think of it, such problems are nothing new, are they? Dell only identified its *Four-Color* comics as a series identifier on the first 100 or so issues. And some people file those under the "Dell" title, some under the "Four-Color" title, and some under the special title of the specific issue. The more things change … ✦

LETTERS

Letters **To The Editor**

FAVORITE SCIENCE FICTION

Rick Norwood
www.io.com/~norwoodr

With reference to the Question of the Week in ***CBG*** #1543: My favorite current science-fiction comic book is *Girl Genius* by Phil Foglio. First, it is written by someone who actually knows some science, which is a relief. Second, it is the only SF universe created for comics that I can think of that might actually be fun to live in.

If I may plug one of my own publications, *Comics Revue* starts in the next issue the greatest SF comic strip of all time, the episodes of *Flash Gordon* written by famed SF author Harry Harrison. Also, we have, in full color, *Tarzan* by Russ Manning, much of which is SF — or at least science fantasy.

As for the definition of "science fiction," my favorite is — that branch of literature descended from the novels of H. G. Wells. It is hard to think of any SF theme except cyberpunk that Wells didn't do first, and among the best.

As for the difference between SF and fantasy, and why *Star Wars* is fantasy even though it uses SF images: If *Star Wars* were science fiction, Luke would have been better off trusting the targeting computer.

***Maggie: Comics Revue** continues to bring cool classics of the world of comic strips to new audiences.*

CBG **OTHER OPINIONS**

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- **Tony's Tips** by Tony Isabella......22
- **Tales from the Database** by Chuck Rozanski..50
- **But I Digress** by Peter David 62

CBG: LUCKY TO HAVE GEORGE

Mary Horan

The best thing I can say about Craig Smith's letter in ***CBG*** #1545 is that John and Maggie managed to render polite and diplomatic responses. I won't be half as nice.

I could see giving Smith a bit of room to air his gripe, if I thought he knew what he was talking about when he started attacking Stephen C. George's latest *Media Watchdog* column. But he doesn't.

In the first place, I don't see that George was comparing the Hall of Fame item with the Hall of Shame one, any more than he compares any other entries in *Watchdog* with one another.

I take the Hall of Fame/Hall of Shame to be just another feature that George is introducing that's in keeping with the column's stated goal: to spotlight coverage of comics — good and bad — in mainstream media.

I have noticed that George can write effective transitions between subjects, and I could see where an ignorant reader or someone with an ax to grind might mistake a graceful narrative segue between topics as some other kind of thematic connection, but that's all it would be: a mistake.

Even if George were comparing the two, I wouldn't have near the problem with it that Smith seems to.

He says comics in the '40s were nowhere near as bad as comics in the '50s, when Wertham's *Seduction of the Innocent* first saw print.

If that's the case, then how does Smith think Wertham got so worked up about comics in the first place?

I will gladly defer to more learned scholars of the medium (Maggie?) to elaborate on this fact, but even I know that Wertham started the anti-comics bandwagon in the 1940s, so obviously he felt comics in the 1940s (which included far more than super-heroes and funny animals — talk about a sweeping generalization!) were pretty violent.

And he wasn't alone.

I've read *The Family Circle* article George cited — it's been posted online once or twice, for anyone who cares to find it — and that article seemed to suggest that, even in 1942, certain social experts were coming down hard on comics.

Clearly, *something* was going on in comics of the 1940s that people didn't like.

So to say comparing comics of the 1940s with comics of the 1950s is an apples-and-oranges deal is just plain ignorant. I wish people like Smith would do their homework.

Finally, the last remark, that George needs a watchdog was, I'm sure, Smith's attempt to be glib and humorous, but that, too, is ill-informed as everything else he wrote.

In just the few columns I've read, ***CBG***'s Media Watchdog has shown himself to be a person of conscience and integrity.

When he feels he's gotten something wrong, he admits it.

He's had opportunities to promote his own work but has refused to do so, opting instead for special mentions of full disclosure.

I've been lucky enough to exchange one or two e-mails with him and I understand that he fact-checks his work before it goes to press (as I'm sure his editors and sources can confirm).

The man is a professional journalist with years of experience in mainstream media, and it shows. He writes books as well as articles for major magazines, and, as much as I admire ***CBG***, I still think they — and we readers — are lucky to have this guy.

It's people like Craig Smith, who would attack a ***CBG*** columnist with wrong-headed accusations and who would defend the medium's worst enemy (as he seems to in the case of Wertham), that we can do without.

Was that moralizing liberal enough for ya?

Maggie: *This issue,* ***CBG*** *picks up on Steve Mitchell's series on anti-comics pressures — a column begun 18 years ago.*

In the first installment, Mitchell cited the May 8, 1940, issue of the **Chicago Daily News**, *in which Literary Editor Sterling North wrote of comic books as "a poisonous mushroom growth of the last two years."*

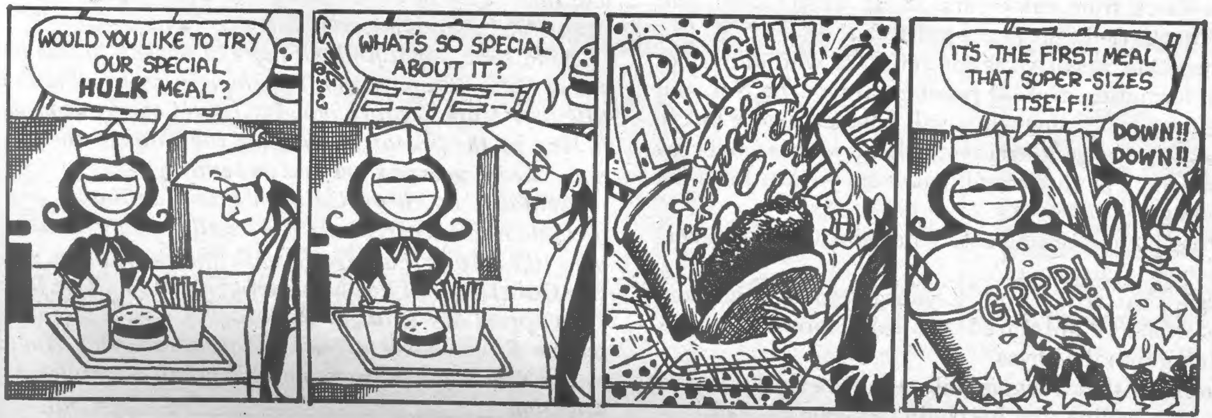
Quoting Mitchell from ***CBG*** *#600:*

"He condemned the violent plots, super-men, scantily clad females, and vigilante justice; crude art, poor printing, and garish coloring; and 'cheap political propaganda' because of the physical, mental, and emotional damage they probably caused."

By November of the following year, 14 magazines and at least 26 newspapers had reprinted the editorial, "A National Disgrace (and a Challenge to American Parents)."

CBG FOR ART'S SAKE

by Chris Smigliano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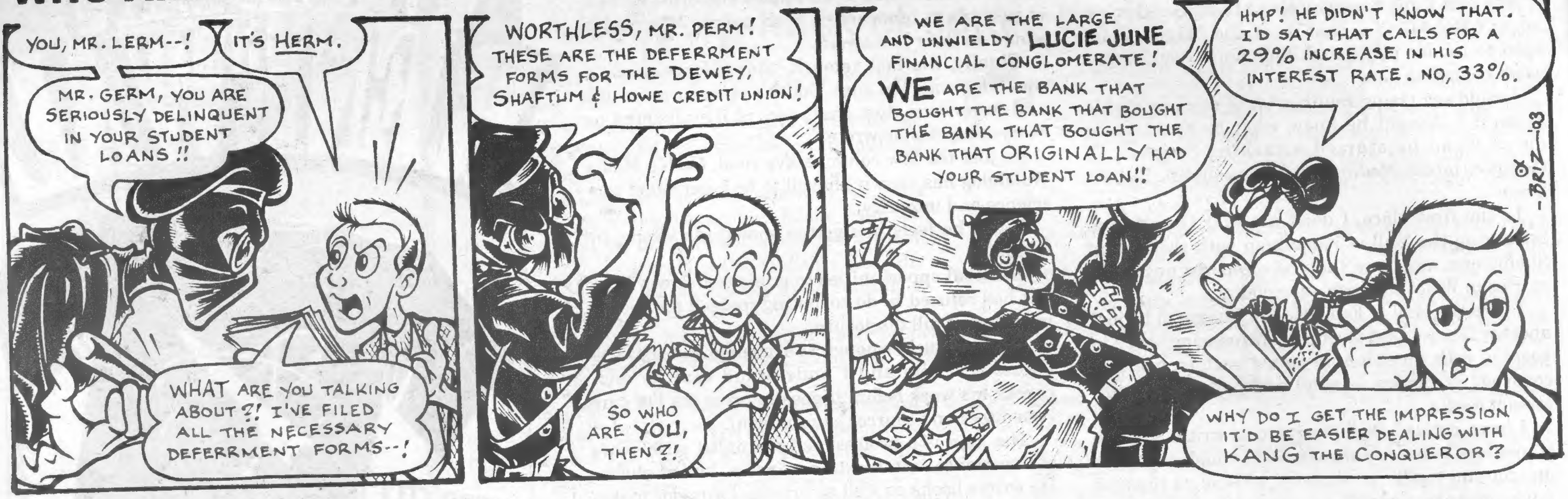
YOU, MR. LERM--!
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HMP! HE DIDN'T KNOW THAT. I'D SAY THAT CALLS FOR A 29% INCREASE IN HIS INTEREST RATE. NO, 33%.
WHY DO I GET THE IMPRESSION IT'D BE EASIER DEALING WITH KANG THE CONQUEROR?
-BRIZ-03

WHERE WAS THE INFORMATION?

Michael Tierney
Collector's Edition Comics
3217 John F. Kennedy Blvd.
North Little Rock, AR 72116

I've just learned that Marvel's *Trouble* #1 will feature the conception of Spider-Man — out of wedlock.

Where was this information, when I placed my order last month? I realize that Marvel will respond that it was saving that information to heighten the hype over the issue until closer to release, which isn't necessarily a bad idea — but that doesn't wash, since the release is still a month away.

Even a hint at the connection to the Spider-Man mythos would have been helpful in gauging customer interest. Not that a vague mention of some nebulous connection would have bounced my numbers. I have never trusted Marvel copy since the time that it hyped an issue of *Spectacular Spider-Man* as containing a "major event that will have your customers coming back for months to see where it all started!" I took the bait and ordered extra. What was the major event? Mary Jane took up smoking cigarettes. I didn't sell a single copy of the extras I'd blindly ordered. To add insult to injury, on the facing page of the catalog was a statement by Marvel that the woes of retailers were all their own fault for being too greedy by ordering more comics than they knew they could sell.

I felt disrespected.

Now, Marvel wonders why retailers don't trust the company. The fact is that we are tired of being manipulated. The consumers are tired of it, too.

Just this week, I've heard customers say that Avi Arad, in his short interview in this month's *Playboy*, *twice* referred to comic collectors as "geeks" and complained that the customer feedback on the Internet drove him nuts. I have read the *Playboy* article, and their perceptions about his statements are reasonable. What I am writing about was perceptions: those of both my customers and me. As a retailer, Marvel gives me every reason not to trust its information or its motives. I tried to narrow my customers' litany of complaints to the matter at hand: market manipulation.

Even mistakes can be good — *if* you learn from them. But Marvel repeatedly keeps making the mistake of not listening to feedback that it doesn't like. If it would listen, it might realize that all retailers are asking for is to be accepted as the business partners that we are in every sense of the word. And, being closer to the customers, maybe we could help Marvel satisfy the market better. Retailers aren't trying to trash Marvel. We want to *save* Marvel — from itself.

The first thing that I would share with it would be to stop making its heroes dysfunctional. My customers and I were excited, when Valiant brought the '60s characters of Turok and Magnus, Robot Fighter back to the market. But the interest faded, along with sales, when the characters descended into dysfunctional caricatures.

What happened to the days when comics were *fun*? Look at the ads in an old Dell or Gold Key and you will remember what variety in the marketplace was *intended* to be.

Getting customers excited doesn't mean shocking them. And sales techniques shouldn't involve market manipulation.

What I'd prefer to write about are the good things that Marvel does — like quality content. I need Marvel to sell well. But these marketing ploys really don't work for our industry, not when orders are placed on a non-returnable basis. I did eventually receive an e-mail that Marvel had reopened the order adjustment on *Trouble* for a couple of days. This was both good and bad. I did an adjustment on the first printing, but the adjustment was made totally in the dark — with no feedback from customers. There wasn't time, and now I'm worried that I over-ordered.

The other negative is for retailers who didn't get this information. Not all retailers are on the Net, and these poor struggling souls will have no choice but to go with the second printing. Hey, with a cover by Frank Cho, I'm sure it will look nice — but that's not the point.

What happened to trust? What about being responsible to your customers?

Lose that trust, and ... you get today's market. Sales numbers are mired in a self-deprecating cycle, tumbling into the abyss.

I'm sure that *Trouble* will be a nice book, but nobody likes feeling that his chain has been yanked.

1602 is another example of rattling chains.

Neil Gaiman is a nice guy. You couldn't ask for a better gentleman, and his dedication to presenting his best work every time is greatly appreciated. You know this will be a quality book — but what is *1602* about? A house two doors down from the White House? Or is this a period piece set in the year 1602? Is it a fantasy that will appeal to *Sandman* fans? Science-fiction? A super-hero adventure with 1,602 characters?

I'm forced to make a business decision based solely on the sales pitch of: "Things change," and it's by Gaiman — so buy lots!

Lots of what? If Marvel were a real-estate agent, it'd be good at selling (swamp) land by the gallon.

Sometimes, you wonder if Marvel's goal is to finish off the last 10% of surviving retailers. Or maybe it only considers us as a development ground to prepare properties for sale to other media.

There is an old saying: With friends like this ...

Maggie: *I sat at a retailer reception at the Wizard World convention in Philadelphia in which Jemas and Quesada fielded questions and comments from retailers and me, including my gripes about the limited material appearing in* ***Previews****. One of the ways Marvel is trying to address the situation is in adapting its no-reprint policies; it's also shortening some of the time between the last retailer order and the time the presses start to roll. In the meantime, you've already read some of the additional information about* ***Trouble*** *in* ***CBG*** *— and I'm, frankly, still not sure what the specifics will turn out to be by the end of the story: just the identities of the characters involved.*

As to ***1602****, you'll find out more in reviews in this issue of* ***CBG****. (Frankly, my first thought on hearing the title was Mark Twain's bawdy "1601 Conversation as It Was by the Social Fireside in the Time of the Tudors." Which goes to show you something.)*

Actually, I'd think Gaiman has a definable predictable audience; chances are excellent that someone who likes ***American Gods*** *will like* ***Sandman*** *will like* ***Coraline*** *will like* ***Neverwhere*** *will like* ***The Day I Swapped My Dad for 2 Goldfish****, etc. A guy who wins a Bram Stoker, a World Fantasy Award, a Hugo, and a Nebula for the same novel is worth a completist's attention.*

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AN EARLY VIEW OF *THE HULK*

Luigi Novi

I now understand why people sometimes develop preconceptions that tend to be wrong. It's because of their talent and imagination. Let me explain.

Until I saw Disney's *Beauty and the Beast* in college, I had no desire to see animated films as a 20-something-year old. It's not that I had a deliberate or informed opinion about them that I could assert empirically; it's just that I had an *impression* about the concept that steered me away from it by instinct. Nonetheless, I saw the movie at my school's screening room because everyone else raved about it and loved it. I couldn't believe that I had previously thought it might not have been my cup of tea just because it was animated. Where did that feeling come from? It's not like I had anything against animation; I was in art school studying in cartooning and illustration, for crying out loud!

Another phenomenon that I feel is related is how fascinated I am when I read a story by Peter David or J.K. Rowling in which they manage to plant all sorts of setups that come together and are tied up at the climax of the story. How do they *do* that? How do they create stories that I wish I could write, if I were a writer? It now occurs to me why people may develop preconceptions about things in particular stories or genres or movies that give us an initially pessimistic impression. We are limited by our own imaginations, and, if we were suddenly handed the assignment of writing something and didn't have the ability to do it, we have difficulty imagining how anyone else could.

But for writers or other creators who can think outside of that box — whose talents allow them to see story elements and put them together in the same way that I can take lines and turn them into a drawing (something others seem to be fascinated by when they see me draw for some reason — but, hey, to me it's no big deal) — they are able to see things that I can't. I'm not a writer. If I had a gun to my head, I *might* be able to churn out a mediocre story based on my limited influences, but I could never do what writers whose work I love to read do. Because of this, after having seen the first X-Men movie, it just didn't occur to me how a sequel could continue that level of quality, *vis à vis* what made *The X-Men* tick as a comic book. I wrote an analysis of my feelings, which you were kind enough to print in ***CBG*** #1408, and another reader, Richard M. Brown, even gave a glowing compliment to it in ***CBG*** #1414. What the hell do I know?

X2 was a good film. All the character touches from the comics were there, the continuation of the plot from the first movie was well done, the mansion invasion scared me, because it reminded me of what Rachel Summers lived through, and there were some really nice action scenes. The fact that I wouldn't have known what to do, if I had been handed the assignment is why I couldn't conceive of another person doing a good job. I've learned now to be careful to prejudge a concept. I might have my doubts, but I make sure to reserve judgment more carefully.

*[**Spoiler Warning:** The remainder of the letter is a discussion of the new **Hulk** film.]* I saw *The Hulk* June 9 and found it to be a disappointing, split-screened mess. I have never found the original concept of The Hulk, as he was first conceived, to be that compelling. With X-Men, you have the angst stemming from the fact that everyone hates them and that many of their powers carry terrible burdens. With Spider-Man, his entire career as a super-hero stems from the guilt over his failure to do the right thing, which resulted indirectly in an innocent death. And, although I've never read *Daredevil* regularly, even I can see the novelty inherent in a physically disabled super-hero whose remaining abilities more than compensate for his disability and one with a strong sense of right and wrong.

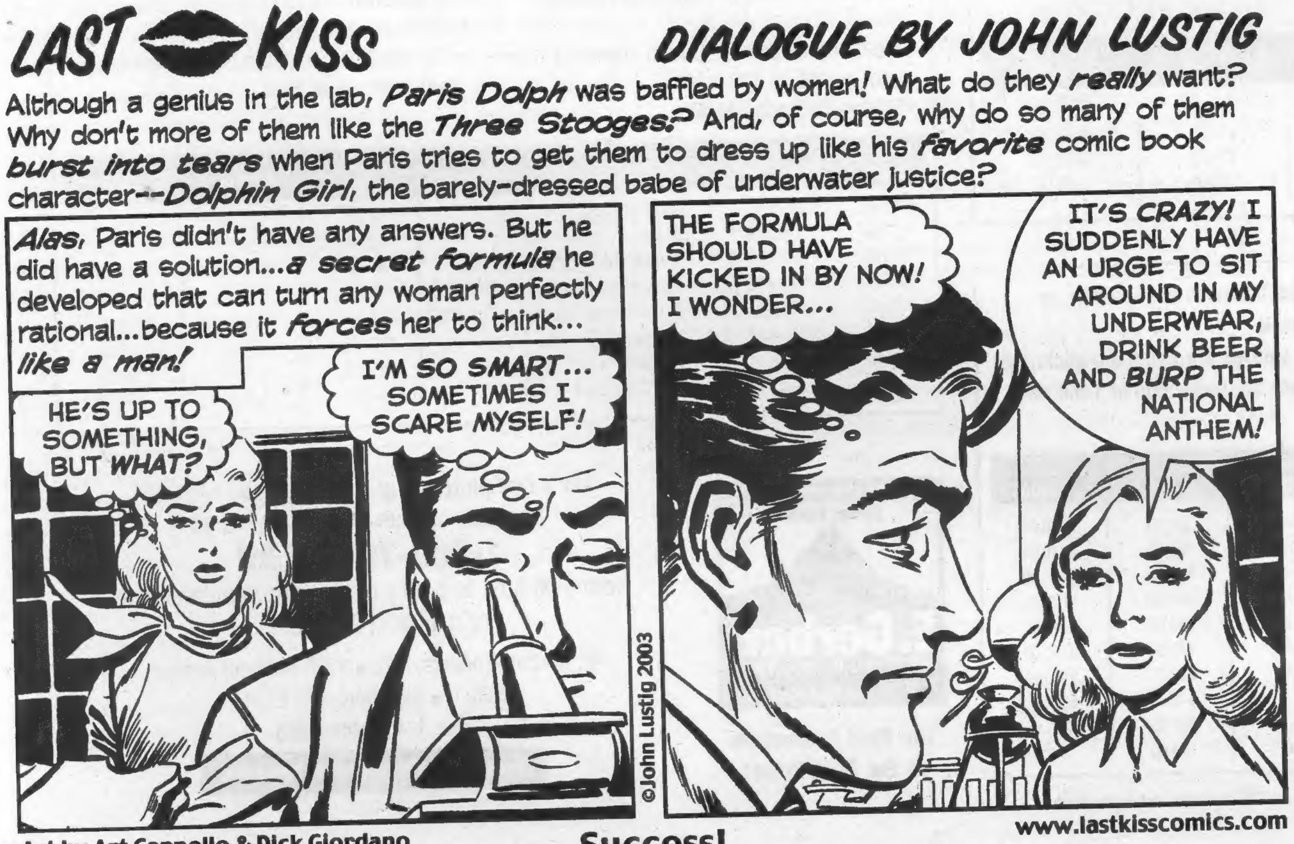
With *Hulk*, the concept in itself does not invoke any particular angst or tragedy. Sure, one could argue that Banner has to make sure he doesn't get angry, and that this is a terrible price to pay: one that prevents him from being close to people for fear of hurting them (a point well-depicted in the TV series), but that has never made the character interesting to me as a person in the same way that Spider-Man, Daredevil, or Wolverine might be. Moreover, the premise that he changes due to an adrenaline rush has not been a constant over the past 40 years; for most of Peter David's 12-year run on the title, it wasn't even the case.

The only thing that ever made The Hulk interesting to me was Peter David's take on him, in which he explored the permutations of Banner's situation, different situations in which the Hulk found himself, his relationship with strong supporting characters like Betty and Rick Jones, and, most importantly, the manner in which Bruce's relationship with his father contributed to the way his anger manifested itself as The Hulk, a point which, in *The Incredible Hulk* #377 (Jan 91, "Honey, I Shrunk The Hulk!"), culminated in what I think is the emotional climax of that 12-year run, and possibly *the* best issue of the comic book I have ever read, period.

The problem with adapting this into a movie is that, unlike adapting other Marvel characters, David's take on this isn't a given. There's really only one major take on Wolverine. If you adapt him faithfully, it's going to be Claremont's. If you adapt Spidey faithfully, he's going to be a hapless guy with problems with which he copes with humor, which has always been a constant with him. But with The Hulk, most people are only familiar with the rampaging monosyllabic (or even language-silent) Neanderthal, and a filmmaker might not feel obligated to recognize David's take on the character. Because of this, I had doubts about the film.

Now that I've seen it, I didn't feel that what was done with the premise was interesting. The concept card Universal gave to the market research company I work for had given me hope: "Acclaimed filmmaker Ang Lee's concept for his film adaptation of the classic Marvel Comics series, *The Hulk*, combines all the elements of a blockbuster visual effects-intensive superhero movie with the brooding romance and tragedy of Universal's classic horror films. In depicting The Hulk as both a superhero and a monster, a wish fulfillment and a nightmare, Lee and his team have stayed true to the early subversive spirit of the character created by Stan Lee and Jack Kirby, while completely updating The Hulk and projecting it into the dangers and aspirations of contemporary times."

But I didn't see any depth that was described. I didn't really see any brooding romance. In fact, Bruce and Betty aren't even an item in the movie. She's his ex, and their relationship, while arguably one of love, is of the very platonic variety. I saw no dichotomy of wish fulfillment and nightmare. And the part I had the most hope for, the abusiveness of Bruce's father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and how it plays into The Hulk's personality, was barely even there. David Banner (Brian Banner in the comics) wasn't physically abusive to Bruce, *per se*, but rather, an irresponsible one, in that he experimented on his son (and himself), helping to create The Hulk. David Banner never even raised Bruce. Others adopted Bruce, so that he barely remembers his biological father, so the movie mostly ignores how that relationship played into The Hulk's birth in the comics series.

Even worse was how Bruce's personality as a nonconfrontational milquetoast played into The Hulk, in that Jekyll-and-Hyde dynamic. While one line of lip service was paid to how young Bruce "bottles things up," the point that, as an adult, he is passive in confrontations is not emphasized enough. Given that Eric Bana doesn't really look like a skinny geek, it is totally lost as it pertains to The Hulk's rage. Even Bruce's first transformation doesn't stem from a confrontation, but from some internal montage of thoughts that seem to come from nowhere that make him angry. (The second transformation was much better in this regard.) While the other changes made in adapting the material to the screen were both necessary and welcome, these two ruined it for me. What we got instead in terms of setup and exposition was unclear and just plain boring. I didn't find Nick Nolte's David Banner very compelling as a villain; a lot of his dialogue was less than sharp (particularly his final confrontation with Bruce in the last Act), and, because his relationship with Bruce was so tenuous in the film, there just wasn't the pathos that the book had.

And what is with all the split screens and other *Home Improvement*-esque scene transitions in this movie? They were awful. Doesn't Ang Lee know how to tell a story without amateurish tricks like this? They were annoying and repetitious and served no purpose other than to fill this movie with even more corny scene transitions than *Spider-Man*. When the convoy of helicopters heads to the desert carrying that large cargo module, do we need to see that helicopter from *four* different angles? Does this elevate the scene? I got the sense that Lee was suffering from the same syndrome others do when adapting comics or cartoons into movies: They actually try to make the shots in the movie look like the comics, which is a big mistake. A movie is not a comic book. It is a distinct medium with its own language and it should use that language. Using such devices simply because of the medium from which the source material originated (assuming that was the thinking behind it) makes about as much sense as using the image of pages turning when adapting material from a novel.

At times the metaphorical imagery in the film was confusing, muddy, and arbitrary.

And no Rick Jones? Uh-uh, sorry, I don't think so. I'll pass. Yeah, part of the plot did involve Bruce saving a coworker named Harper, so why didn't they make him Rick Jones? Sure, Rick wasn't a scientist in the comic book, but neither was Betty.

Were there things that I liked? Well, yeah, seeing Hulk go up against his first three adversaries in that first fight scene was cool. And seeing him in battle against the military was really well done — when it finally happens, about an hour and 37 minutes into the film. And the way they integrated The Absorbing Man into the film was a nice surprise, even if it wasn't Carl "Crusher" Creel. And, of course, we were all pleased at seeing Stan Lee and Lou Ferrigno as security guards.

I'll probably be in the minority in this, since I'm guessing most people will go to the movie to see Hulk throwing tanks around, and there certainly is some of that. While most people I talked to after the film liked it, my supervisor agreed with me that it was awful, and even another friend, a comic-book fan, said that, while The Hulk was good, the story wasn't so great. My friend Chris Batista loved it.

To each their own. ✦

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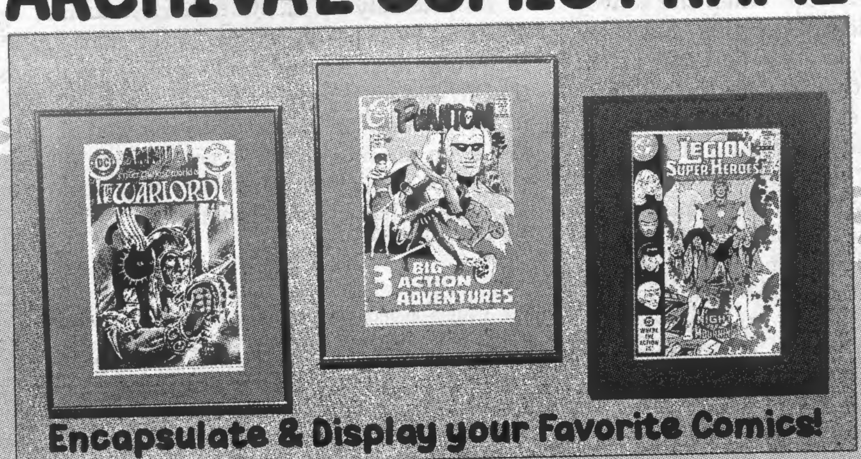

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25	82.50

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Pcode: XPULP20CP

2	$ 18.00
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25	105.00+frt

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XPULP35

XPULP20CP

MAILERS

Bubble
inside: **5-3/4 x 9**
Mails 1 Pulp.

25	$10.45
50	18.00
100	30.90
250	70.40
500	126.75

Pcode: MJ610

Bubble
inside: **8-1/2 x 10-1/2**
Mails 3-4 Pulps.

25	$14.85
50	25.45
100	45.65
250	81.30
500	141.80

Pcode: MJ812

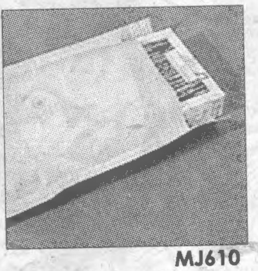
100& recycled kraft exterior with recycled bubble lining. **Self Seal Flap.**

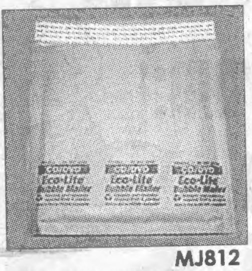
Corrugated Folder
inside: **5-3/8 x 7-3/8 x 1-1/2**
Mails 3-4 Pulps.

10	$10.65
25	18.80
50	32.60
100	50.00
200	80.00

Pcode MPULP4

Made from 200 lb. test Brown Corrugated material. **Just fold, tape & mail.**


MJ610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MPULP4

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Quantity	mil	Pcode	Description	Price

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C.O.D. orders add $6
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NEW COMIC

Fits '73 - Current Comics
6-7/8 x 10-3/8

	2 mil	3 mil	Resealable 3 mil	Polypropylene Resealable 1.5 mil NEW
100	$ 6.20	$ 7.90	$ 11.25	$ 5.75
500	27.15	33.65	48.85	24.00
1,000	39.85	47.25	81.15	43.90
5,000	174.30	213.15	381.55	209.00
Pcode:	**SNC2**	**SNC3**	**SNC3R**	**SPPNCR**

REGULAR MARVEL

Fits1962-1972 Comics
7-1/8 x 10-3/8

	2 mil	3 mil	Resealable 3 mil	Polypropylene Resealable 1.5 mil NEW
100	$ 6.20	$ 7.90	$ 11.25	$ 6.00
500	27.15	33.65	50.25	25.00
1,000	39.85	47.25	83.40	46.75
5,000	174.30	213.15	381.55	217.50
Pcode:	**SMAR2**	**SMAR3**	**SMAR3R**	**SPPMARR**

GOLDEN AGE COMIC

Fits Pre-1950's Comics
7-7/8 x 10-3/8

	2 mil	3 mil
100	$ 7.25	$ 10.00
500	28.15	39.05
1,000	51.00	66.75
5,000	237.60	308.55
Pcode:	**SGA2**	**SGA3**

DELL & SILVER AGE

Fits 1950's-1962 Comics
7-1/2 x 10-3/8

	2 mil	3 mil
100	$ 6.75	$ 8.70
500	27.80	34.35
1,000	49.60	57.45
5,000	222.15	264.70
Pcode:	**SDSA2**	**SDSA3**

TREASURY

Fits Treasury Comics
10-3/8 x 14-1/4

	2 mil	3 mil	Polypropylene Resealable 1.5 mil NEW
50	$ 7.65	$ 9.85	$ 8.65
100	12.75	15.20	15.70
500	55.20	61.70	58.00
1,000	88.10	114.00	92.50
Pcode:	**STE2**	**STE3**	**SPPTER**

MAGAZINE

Standard
8-5/8 x 11-1/8

	2 mil	3 mil	Polypropylene Resealable 1.5 mil NEW
100	$ 10.20	$ 13.10	$ 7.20
500	34.10	47.60	30.60
1,000	61.45	86.00	54.60
Pcode:	**SMAG2**	**SMAG3**	**SPPMAGR**

Large
8-7/8 x 11-1/8

	2 mil	3 mil	Polypropylene Resealable 1.5 mil NEW
100	$ 11.25	$ 14.50	$ 7.40
500	43.45	52.40	30.80
1,000	67.50	86.00	56.00
Pcode:	**SMAGL2**	**SMAGL3**	**SPPMAGLR**

ORIGINAL ART

11-1/2 x 19 (No Flap)

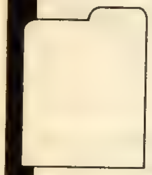
	3 mil
100	$ 18.90
500	73.10
1,000	139.00

Pcode: SOAL

Note: Bags have 1-1/2" flap unless noted and come in printed outer packs of 100.

COMIC DIVIDERS

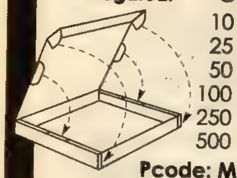
Fit in our Comic Boxes with the lid on.
7-3/8 x 10-7/8



Plastic		Corrugated 275 lb. test	
25	$ 24.00		
50	38.30	50	$ 15.15
100	66.55	100	24.20
500	299.50	500	78.65
1,000	452.55+frt	1,000	129.50+frt
Pcode: DCOMP		**Pcode: DCOM**	
.030 gauge White Polystyrene.		White on both sides. Indexed.	

COMIC BOOK MAILERS

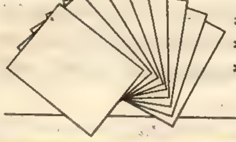
200# test Brown Corrugated.



Holds 12-14 Comics.		NEW Holds up to 28 Comics.	
10	$ 11.35	10	$ 16.45
25	21.30	25	30.90
50	36.00	50	52.20
100	57.95	100	84.00
250	119.80+frt	250	173.75+frt
500	199.65+frt	500	289.50+frt
Pcode: MCOM14		**Pcode: MCOM28**	
$7^{1}/_{2}$ x $10^{3}/_{4}$ x $1^{1}/_{4}$		$7^{1}/_{2}$ x $10^{3}/_{4}$ x $2^{1}/_{2}$	

BACKING BOARDS

Prod. Code	Description / size (in)	*Grade	Gauge (in)	$/25	$/50	$/100	$/500	$/1,000
KCB30N	**NEW COMIC**	Economy	0.030	$ 3.55	$ 6.50	$ 10.05	$ 35.20	$ 65.10
KAF28N	6-11/16 x 10-3/8	Intermediate	0.028	7.15	12.80	20.00	80.65	142.20
KAF40N		Superior	0.040	12.50	23.10	40.35	175.15	304.70
KCB30R	**REGULAR COMIC**	Economy	0.030	3.55	6.50	10.00	35.20	65.10
KAF28R	6-15/16 x 10-3/8	Intermediate	0.028	7.15	12.80	20.00	80.65	142.20
KAF40R		Superior	0.040	12.50	23.10	40.35	175.15	304.70
KCB30DSA	**DELL & SILVER AGE COMIC**	Economy	0.030	4.30	6.75	10.60	42.90	72.60
KAF28DSA	7-3/16 x 10-3/8	Intermediate	0.028	8.60	13.65	21.10	85.75	150.65
KAF40DSA		Superior	0.040	13.35	23.45	44.35	185.75	322.95
KCB30GA	**GOLDEN AGE COMIC**	Economy	0.030	4.65	7.15	11.25	45.10	76.90
KAF28GA	7-11/16 x 10-3/8	Intermediate	0.028	9.20	14.25	22.40	90.10	159.30
KAF40GA		Superior	0.040	14.40	26.05	45.40	196.90	342.40



***Economy:** 0.030" Thick, non Acid-Free Grade. White on one side. For intermediate storage.
***Intermediate:** 0.028" Thick, Acid-Free, White on both sides. For long term storage.
***Superior:** 0.040" Thick, Acid-Free, White all the way through with 3% alkaline buffer for Indefinite Term Storage.

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Holds 75-100 Comics.
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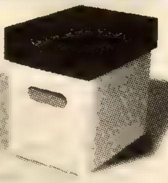

2	$ 19.25
5	38.50
10	67.65
25	137.50+frt

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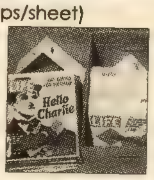
5	$ 5.50
10	8.10
25	15.95
50	27.50
100	49.50

Pcode XSP322



MAGAZINE

9 x 11-1/2 x 15

Pcode XMAG150

2	$ 14.00
5	32.15
25	114.95
50	207.45
100	304.95+frt

Holds up to 150 Magazines.

Also use for Golden Age Comics & Folded One Sheets.

LIFE MAGAZINE

11-1/2 x 14-3/4 x 15-3/4

Pcode XLM60

2	$ 15.40
5	33.45
25	123.20
50	215.05
100	312.20+frt

Holds 60-65 Life Magazines or Treasury Comics.

COMPACT COMIC

7-3/4 x 11 x 15

Pcode XCC200

2	$ 11.40
5	25.50
10	39.50
25	81.65
50	121.00+frt
100	217.80+frt

Holds up to 200 Comics.

LONG COMIC

7-3/4 x 11 x 26

Pcode XLC300

2	$ 14.75
5	32.15
10	64.15
25	128.80
50	171.25+frt
100	302.50+frt

Holds up to 300 Comics.

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CURRENT COMICS

"At CBG, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."

1602: An early look

Neil Gaiman's new series gets two reviews this week!

Comics in Your Future, Page 18
Comics Guide, Page 26

The creators, the characters, and the series people are talking about today!

Quesada replies in Waid controversy

Open letter tells critics, "No harm no foul"

Marvel Editor in Chief Joe Quesada recently took the step of responding to fans and detractors after the news of Mark Waid's dismissal from *Fantastic Four* began to spread.

Waid's run had improved *FF* sales performance in comics shops and received positive critical attention.

Internet rumors had included speculation that Marvel President Bill Jemas wanted to take over the key title and take it in a radically new direction in preparation for a movie project due out next year. Nor was that the only possibility suggested in online postings.

Quesada tried to squash Internet rumors in the open letter shown below, in which he discussed why Waid was fired, whether Bill Jemas would write the series, and even whether Epic fan submissions are ignored by Marvel editors. ✦

Quesada

I've been busy as hell of late and found my life much more enjoyable these last few months that I've avoided Internet message boards, but sometimes things get so out of hand that issues just need to be addressed and tackled head on.

First off, regarding Mark Waid's exit from *The Fantastic Four* (pretty much the only part of this "story" that's completely accurate). Let me preface this by saying that Mark and I have been friends for years and years and I expect that that relationship won't change over this creative decision. Mark is one of the most talented guys in the business and I have the utmost respect for what he does, but his departure from *FF* is now being siphoned through inaccuracies, mistaken impressions, and hardcore enthusiasts' inability to wait for the whole, real story before slitting their proverbial wrists and launching profanity-ridden grenades. Hey, what the heck, it's so much more fun to be angry at Marvel even with only half the story.

Over a month ago Bill Jemas asked for a change of direction for the *FF* monthly title ... business as usual and no different than asking for a costume change, a change of cast or storyline. As president, it's Bill's right and responsibility to call for changes as he feels will benefit any Marvel title, just as it is mine. This is not the first time such changes have been asked for and I certainly hope it won't be the last.

Bill called up Mark and asked him personally to steer the book towards a new vision, and Mark made it clear that it wasn't a direction that he felt he wanted to write in or was comfortable with. That, in turn, is Mark's right and responsibility as a creator — if it's not his cup of tea and if he can't bring his "A" game to a project. then that's OK, no harm no foul. I respect Mark for making his decision as I respect Bill for giving Mark the first crack at the new storyline.

Mark has also been given every opportunity to work on other books here at Marvel.

But, as with every creative change at Marvel, this change has been met with much "fanfare" and fear. Let me assure the fans that, while Mark will be missed, the high quality standard of *FF* stories that Mark and company have set, will continue.

As for Bill Jemas writing the monthly *Fantastic Four* title, and the "wacky suburban dramedy" description, with all due respect to Mark, neither is accurate. A new *FF* writer will be announced shortly, but it won't be written by Bill and won't be as described. Everyone getting upset and angry over this are getting upset and angry over nothing ... or, in other words, business as usual. I'm in no way saying that Mark is misleading the fans, only that he may be mixing up stories he's heard and judging the new direction on what was a very initial pitch that was circulated over a month ago.

Furthermore, this isn't a cost-saving measure, nor is it some flight of fancy. This is a change in direction for a Marvel title requested by the man who schemed the *Ultimate* universe, had the guts to tell *Origin*, and turned Marvel's publishing business around in less than two years. But, hey, what does he know. Yes, Bill is, indeed, working on an FF-related concept, but, then, so am I, along with a couple of Marvel's top creators and perhaps that's where the stories get mixed up ... but more on that when the time is right.

Finally, I want to get to all of the anti-Epic garbage that has been hitting the streets. It seems that there are those that feel that perhaps the best way to get accepted by Epic is to scare off anyone who wants to submit. Think about it: Put out some nasty rumors that this is all some evil plot by Bill, that there are 3,000 submissions gathering dust, that the editors aren't reading pitches and the fewer people that submit, the better the chances of those that are already through the door. Epic is no more nor less than what we've stated from the beginning. We feel that there is a wealth of undiscovered talent out there in need of a break. We honestly feel that there are stories out there that need to be told that are just looking for the right opportunity. If you believe all of this Epic conspiracy nonsense, then you're falling into a horrible trap.

See ya in the funnybooks.

IN BRIEF

Marvel goes back to press for *Trouble*

Due to the demand for Marvel's first Epic title, *Trouble*, the company has announced that it will go back to press on the first issue with an alternate cover by Frank Cho.

Marvel has named the printing, due in stores July 15, *Trouble* #1: *The Second Chances Edition*.

"I'm especially pleased at the idea of a second edition that means people can actually get their hands on *Trouble* #1 before some greedy, little sod hawks it on eBay or whatever for five times what it's actually worth," said *Trouble* writer Mark Millar.

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Take a fun six-issue gulp

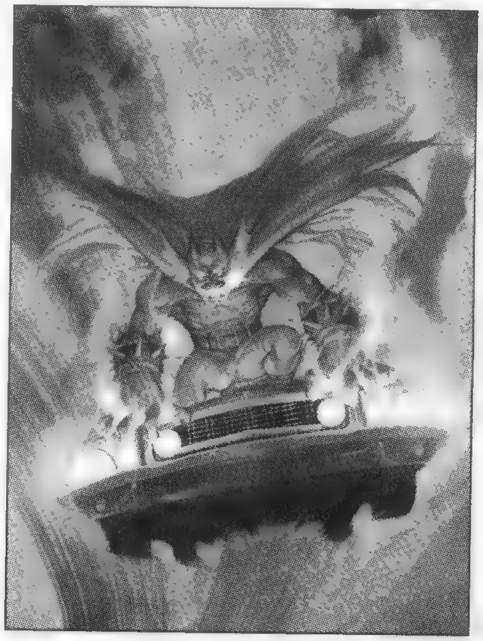
Etrigan is "Hyper-Pulp"

By **Nathan Melby**

Fans of DC's rhyming demon Etrigan will get a chance to see him in what the company has described as a "Hyper-Pulp mini-series." *The Demon: Driven Out* will be written by Joshua Dysart and drawn by Pop Mahn and Art Thibert. The six-issue mini-series, beginning in September, will tell the story of Jason Blood trying to separate himself from the Demon, a process which will lead straight to the Yakuza Japanese crime family.

"Writing Etrigan is tough, because you have to rhyme. When one line will do, you have to write two," Dysart told ***CBG***. "It is permeating my spirit."

Abandoning rhyming for the moment, Dysart continued, "What people have done with Etrigan in the past is either go the Garth Ennis-Alan Grant route, where they play it for comedy. Or they have made the demon do expository, long speeches, so I am really trying to keep it terse and tight."



While he cited Alan Moore as one of his favorite writers, Dysart said that with Moore's treatment of Etrigan, "You start to get lost in the speech pattern, so I am just trying to keep it really tight and make it conversational, which is not that easy."

> ***"When one line will do, you have to write two."***
>
> *— Joshua Dysart*

Dysart, who is better known as the co-creator of *Violent Messiahs* for Image Comics and Hurricane Entertainment, was approached by DC Editor Dan DiDio about the project and has been aided along the way by DC Editor Joan Hilty.

Dysart said, "Dan DiDio approached me when he first got on board at DC and asked me if I wanted to do anything. I ended up pitching a Ragman proposal, which they didn't pick up, so he called me and said that they were not really into doing something on the Ragman right now, but they *were* interested in doing something on the Demon, so he asked me to do a pitch.

"I got back to him with one within a week and that was it.

"Joan really put the project together. She is the one who called me up out of the blue. She had found the proposal as it was drifting around the office and she was really jazzed. Her energy has just been phenomenal. It has been fantastic to have my first experience with DC be through Joan Hilty."

Dysart said that he always writes with a theme in mind. That, coupled with his interest in Asian culture, brought the idea to bring the Yakuza into the story.

"I have been really interested in Japanese culture for a while and I have been wanting to do something that celebrated some of the Japanese outlaw filmmakers that I have been watching for years. I am really into Asian extreme cinema and I thought I would like to work that in.

"Overall, my kind of take was to rein it in and be more obsessive with the way the familial constructs work and exactly what are the hierarchies and where does the power lie inside a Japanese organized-crime family.

"I am always writing from a place of theme, and I have been wanting for a long time to explore the theme of Eastern values and aesthetics being consumed by Western values and aesthetics. The demon was a perfect way to do this, so I am making all of my creative decisions from the place of East versus West."

Although Dysart has never met the artist on the mini-series, he said he has been nothing but impressed with the work of Pop Mahn.

"I have only had a few e-mail conversations with him, but he has been really cool," he said.

"The pages I have seen have been absolutely fantastic." ✦

IN BRIEF

Pfeifer exclusive with DC

DC Comics announced that *H-E-R-O* writer Will Pfeifer has signed an exclusive two-year contract.

"Ever since I was a kid, I've wanted to be a real-life, honest-to-gosh comic-book writer," Pfeifer said. He will also take over scripting *Aquaman*, beginning with #15 in February 2004.

Penny-Farthing *Decoy* one-shot to ship in autumn

Penny-Farthing Press has announced a 48-page *Decoy: Stranded* one-shot, due in stores in September.

The issue, by Courtney Huddleston and Michelle Nichols, finds Decoy and his friend Bobby Luck in danger after a day of bird watching.

NEW COMICS shipping July 6-12

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications
Archie #538, $2.19
Archie Double Digest #144, $3.59
Archie Mysteries #29, $2.19
Betty #127, $2.19
Betty & Veronica #190, $2.19
Jughead #152, $2.19
Sonic The Hedgehog #125, $2.19
Beckett Entertainment
Terminator 3: Before The Rise #2, (two covers $5.95)
CPM Manga
Alien Nine Book 2 GN, $15.95
CrossGen
Forge #16, $7.95
Masters of the Universe Vol. 1 TP Shard of Darkness, $9.95
Mystic #38, $2.95
Way of the Rat #11, $2.95
Dark Horse
Blackburne Covenant #4 (of 4), $2.99
Blade of the Immortal #80: Petals On The Wind One Shot , $2.99
Criminal Macabre: A Cal McDonald Mystery #3 (of 5), $2.99
Grendel: God & The Devil #6 (of 10), $3.50
Invincible Ed: Lance Lundgrin Unleashes (of 4) #3 , $2.99
DC Comics
Adventures of Superman #618, $2.25
Batman: Legends of the Dark Knight #169, $2.50
Blood and Water #5 (of 5), $2.95
Doom Patrol #22, $2.50
Fables #15, $2.50
Fallen Angel #1, $2.50
Gen13 #11, $2.95
Green Arrow #28, $2.50
Hawkman #17, $2.50
Hunter: Age of Magic #25, $2.75
In The Shadow of Edgar Allan Poe SC, $17.95
JSA #50, $3.95
✪ *Lobo Unbound* #2 (of 6), $2.95 (Jun 29-Jul 5)
Mad XL #23, $4.99
New T.H.U.N.D.E.R. Agents #2, $2.95
Nightwing #83, $2.25
Power Company #18, $2.75
✪ *Reload* #3 (of 3), $2.95 (May 25-31)
Robotech: The Macross Saga Vol. 3 TP, $14.95
Scooby-Doo #74, $2.25
Stormwatch: Team Achilles #13, $2.95
Supergirl: Many Happy Returns TP, $14.95
Superman and Batman: Generations III #7 (of 12), $2.95
✪ *Superman: Red Son* #3, $5.95 (Jun 22-28)
Tokyo Storm Warning #2 (of 3), $2.95
Dork Storm Press
Lethargic Lad Jumbo-Sized Annual #2, $3.99
Gutsoon! Entertainment
Raijin Comics #30, $4.95
Image Comics
✪ *Brit* #1, $4.95 (Jun 29-Jul 5)
Clockmaker #5, $2.50
G.I. Joe #20, $2.95
✪ *Invincible* #5, $2.95 (Jun 1-7)
✪ *Legacy* #2, $2.95 (Jun 29-Jul 5)
Micronauts #9, $2.95
Misplaced #2, $2.95
✪ *Mythstalkers* #4, $2.95 (Jun 1-7)
Strangers #5 (of 6), (two covers $2.95)
✪ *Violent Messiahs Lamenting Pain* #4 (of 4), $2.95 (March 23-29)
Marvel Comics
Captain America #15, $2.99
Domino #3 (of 4), $2.50
Emma Frost #1, $2.50
Fantastic Four #500 (#71), $3.50 (Sp Ed $4.99)
Human Torch #4, $2.50
Incredible Hulk #57, $2.25
Iron Man #70, $2.99
Kingpin #2, $2.50
Marvel Must Haves: Incredible Hulk, $3.99
Marvel Must Haves: Ultimate X-Men, $3.99
Punisher #29, $2.99
Punisher Vol. 4: Full Auto TP, $17.99
Spectacular Spider-Man #1, $2.25
Ultimate X-Men #35, $2.25
Wolverine Legends Vol. 4: Xisle TP, $13.99
X-Men Unlimited #50, $2.50
Oni Press
Love Fights #2, $2.99
Madman King-Size Super Sp #1, $6.95
Maria's Wedding GN, $10.95
TokyoPop
Confidential Confessions Vol. 1 GN (Of 3), $9.99
Demon Diary Vol. 2 GN (Of 4), $9.99
Erika Sakurazawas Angel GN, $9.99
Escaflowne Vol. 1 GN (Of 3), $9.99
Fake Vol. 2 GN (Of 7), $9.99
Kare Kano Vol. 4 GN (Of 13), $9.99
Lupin III Vol. 5 GN (Of 14), $9.99
Priest Vol. 7 GN (Of 9), $9.99
Saber Marionette J Vol. 1 GN (Of 3), $9.99
Wild Act Vol. 1 GN (Of 3), $9.99
Zodiac P.I. Vol. 1 GN (Of 3), $9.99
Top Shelf Productions
Blankets GN, $29.95
Unlikely GN, $14.95
Viz
Animerica Extra August 2003 Vol. 6 #8, $4.95

NOW APPEARING!

June 25

Michel Gagné (artist of "Spore", *Insanely Twisted Rabbits*, and *Towers of Numer*) at Zanadu Comics, 1923 3rd Ave., Seattle, **Washington** from 3 to 6 p.m.

July 9

Peter David (writer of *Captain Marvel, Fallen Angel*, and *But I Digress*) at Comicopia, 464 Commonwealth Ave., Boston, **Massachusetts** 02215, from 5 to 7 p.m.

August 7

Terry Moore (creator of *Strangers in Paradise*) at Keith's Komix, 528 S. Roselle Rd., Schaumburg, **Illinois** 60193, from 4 to 7 p.m.

*[**Editor's Note:** Send items for this feature to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990, fax it (again c/o **CBG**) to (715) 445-4087, or e-mail it to **cbgnews@krause.com**.]*

Super-teamup defeats treasury one-shot

CBG Fan Awards voters pick Favorite Original Graphic Novel or Album

By **Brent Frankenhoff**

Despite some confusion over what items were eligible for this category (***CBG*** retired the Favorite Reprint Graphic Novel or Album category in 2002, making collections of previously published work ineligible; this category only considers material that hasn't been in print), ***CBG*** Fan Award voters made their choice loud and clear this year. *JLA/JSA: Virtue and Voice* by David Goyer, Geoff Johns, and Carlos Pacheco dethroned the team of Alex Ross and Paul Dini, whose annual oversized projects have ruled the roost for the past several years.

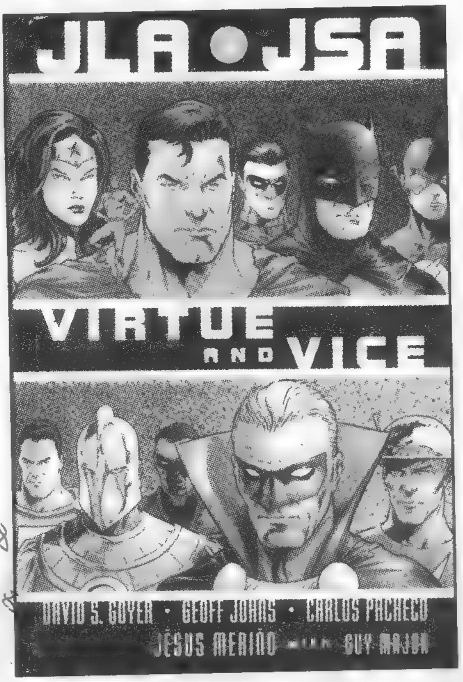
Again this year, with its dominance in the genre, DC commands four out of the five top spots with Image's controversial *The Pro* rounding out the slate.

Dark Horse just missed the Top 5 but still produced a sixth-place finisher with Neil Gaiman and P. Craig Russell's *Murder Mysteries*.

A number of independent titles also made the list this year with Rich Koslowski's *3 Fingers* and Top Shelf's *Creature Tech* making the Top 10 and Moonstone's *Kolchak The Night Stalker* and Humanoids' *Metabarons: Alpha & Omega* rounding out the top finishers.

Many other independent titles also received votes, showing that they were *someone's* favorite. Last year, such titles as Marvel's one-shot *Heroes* magazine-sized tribute to Sept. 11 made the list as did Image's *Delicate Creatures* and Drawn & Quarterly's *Golem's Mighty Swing*. ✦

49.8
59.8


JLA • JSA
VIRTUE AND VICE
DAVID S. GOYER • GEOFF JOHNS • CARLOS PACHECO
JESÚS MERINO and GUY MAJOR

***JLA/JSA: Virtue and Vice* (DC)**	**31.7%**
***Catwoman: Selina's Big Score* (DC)**	**8.1%**
***Green Lantern: Legacy* (DC)**	**5.0%**
***JLA Secret Origins* (DC)**	**5.0%**
***The Pro* (Image)**	**5.0%**
Neil Gaiman's Murder Mysteries (Dark Horse)	3.7%
3 Fingers (Three Fingers Press)	3.1%
Wonder Woman:The Hikketeia (DC)	3.1%
Creature Tech (Top Shelf)	1.9%
Hulk: The End (Marvel)	1.9%
Sandman Presents The Furies (DC/Vertigo)	1.9%
Batman: Absolution (DC)	1.2%
Greyshirt: Indigo Sunset (DC/ABC)	1.2%
Human Target: Final Cut (DC/Vertigo)	1.2%
In the Shadow of Edgar Allan Poe (DC/Vertigo)	1.2%
King David (DC/Paradox Press)	1.2%
Kolchak The Night Stalker GN (Moonstone)	1.2%
Metabarons: Alpha & Omega (Humanoids)	1.2%
Others	**21.1%**

H 1.9 I 5 DH 3.7 M 1.2
3.1 H 2.2
TS 1.9 3F

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through June 20:

Acid Colors: *Rapture* #4, $2.75 (May)

Ait/Planetlar: *Scurvy Dogs* #1, $2.95

Amaze Ink (Slave Labor Graphics): *Gloom Cookie* #16, $2.95 (Jun)

Anarchy Studios: *Vampi: Omega* #1 Prototype Ed, $4.95 (Apr)
Xin: Journey of Monkey King #1 Ltd Ed, $9.95

Antarctic Press: *Neotopia* #5, $3.95 (May)
Specter 7 #3 (of 3), $4.95 (Apr)

Archie Comic Publications: *Archie* #537, $2.19 (Jun 15-21)
Archie Digest #199, $2.39 (Jun 15-21)
Veronica #141, $2.19 (Jun 15-21)

Arsenal Pulp Press: *What's Right? Vol. 1 TP*, $16.95 (Jun)
What's Wrong? Vol. 1 TP, $16.95 (Jun)

Avatar Press: *Cuda Gold Foil Ed* #0, $7.95
Warren Ellis' Scars #6 (of 6), $3.50 (Sp Ed $3.95) (Apr)

Black Library: *Warhammer Monthly* #69, $3.50 (Jun)

Bongo Comics: *Big Bad Book of Bart Simpson TP*, $12.95 (Jun)
Simpsons Comics #83, $2.50 (Jun)

Bongs Quality Meats: *Blanche The Baby Killer* #0, $4.95 (Jun)

Bon-Vue Entertainment: *Bizarre Comix* #6, $14.95
Bonders #3, $9.95

Checker Book Publishing Group: *Supreme: The Story of the Year Px Leather Bound Ed*, $75.00 (Mar)

CrossGen: *Crossovers* #6, $2.95 (Jun 15-21)
Crux #27, $2.95 (Jun 15-21)
Red Star Vol. 2 #2, $2.95 (Jan. 26-Feb.1)
Route 666 #13, $2.95 (Jun 15-21)
Scion #37, $2.95 (Jun 15-21)
Solus #4, $2.95 (Jun 15-21)

Dark Horse: *Cannon God Exaxxion* #14, $3.50 (Jun 1-7)
Criminal Macabre A Cal McDonald Mystery #2, $2.99 (Jun 8-14)
Goon #1, $2.99 (Jun 15-21)
Star Wars: A Long Time Ago... Vol. 6 Wookiee World TP, $29.95 (May 18-24)
Super Manga Blast! #32, $5.99 (May 25-31)

DC Comics: *American Century* #25, $2.75 (Jun 15-21)
Batgirl #41, $2.50 (Jun 15-21)
Batman Adventures #3, $2.25 (Jun 15-21)
Batman/Superman/Wonder Woman: Trinity #1, $6.95 (Jun 15-21)
Beware The Creeper #3, $2.95 (Jun 15-21)
Birds of Prey #56, $2.50 (Jun 15-21)
Human Defense Corps #2, $2.50 (Jun 15-21)
JLA: Scary Monsters #4, $2.50 (Jun 15-21)
JLA: Workweek, $6.95 (Jun 8-14)
League of Extraordinary Gentlemen: The Absolute Ed., Vol. 1 Oversized HC, $75.00 (Jun 1-7)
Lucifer #39, $2.50 (Jun 15-21)
Ninja Boy: Faded Dreams TP, $14.95 (Jun 15-21)
Outsiders #1, $2.50 (Jun 15-21)
Power Company #17, $2.75 (Jun 15-21)
Powerpuff Girls #39, $2.25 (Jun 15-21)
Promethea #26, $2.95 (Apr. 20-26)
Robin #115, $2.25 (Jun 15-21)
Sleeper #6, $2.95 (Jun 15-21)
Superman: Metropolis #5, $2.95 (Jun 15-21)
Superman: President Lex TP, $17.95 (Jun 15-21)
Thundercats: The Return #5, $2.95 (Jun 15-21)
Y: The Last Man #12, $2.95 (Jun 15-21)

Digital Webbing: *Shades of Blue: The New Series* #2, $2.95 (Jun 15-21)

Dork Storm Press: *Snapdragons* #3, $2.99 (Jan. 12-18)

Gutsoon! Entertainment: *Raijin Comics* #27, $4.95 (Jun 15-21)

Harris Comics: *Vampirella* #21 Reg Ed, $2.99 (two Sp Ed $9.95) (May)

I-Books: *Honour Among Punks TP*, $17.95 (Jun 1-7)
Vic & Blood TP, $17.95 (Jun 1-7)

Idw Publishing: *CVO: Covert Vampiric Operations*, $5.99 (May)

Image Comics: *Clockmaker* #4 (of 12), $2.50 (May 18-24)
G.I. Joe Frontline Vol. 1: Mission That Never Was TP, $12.95 (Jun 15-21)
Magdalena/Vampirella, $2.99 (Jun)
Masters of the Universe-Icons of Evil: Beast Man #1, $4.95 (Jun 15-21)
Savage Dragon Vol. 8 This Savage World TP, $15.95 (Jun 22-28)
Victory #1, (two covers $2.95) (May 11-17)
Witchblade #65, $2.99 (May)

Jack Lake Productions: *Classic Illus. Jr.* #519: Paul Bunyan, $3.99 (May)
Classic Illus. Jr. #546: Elves and Shoemaker, $3.99 (May)
Classic Illus. Jr. #570: Pearl Princess, $3.99 (May)

Keenspot Entertainment: *Exploitation Now TP*, $19.95 (Apr)

Kenzer & Company: *Knights of the Dinner Table* #80, $3.99 (Jun)
Knights of the Dinner Table Illustrated #23, $2.99 (Jun)

Mad Science Media: *Comiculture* #2, $6.95

Marvel Comics: *Captain Marvel* #11, $2.99 (Jun 15-21)
Crew #2, $2.50 (Jun 15-21)
Daredevil #48, $2.99 (Jun 15-21)
New Mutants #2, $2.50 (Jun 15-21)
Sentinel #3, $2.99 (Jun 1-7)
Spider-Man & Wolverine #1, $2.99 (Jun 15-21)
Thor #65, $2.99 (Jun 8-14)
Thunderbolts #80, $2.25 (Jun 15-21)
Truth: Red White Black #6, $3.50 (Jun 15-21)
Ultimate Spider-Man Vol. 6: Venom TP, $15.99 (Jun 15-21)
Uncanny X-Men #426, $2.25 (Jun 15-21)
Venom #2, $2.25 (Jun 15-21)
War Machine 2.0 #1, $2.99 (Jun 15-21)
Wolverine #2, $2.25 (Jun 15-21)
X-Treme X-Men Vol. 4 Mekanix TP, $16.99 (Jun 15-21)

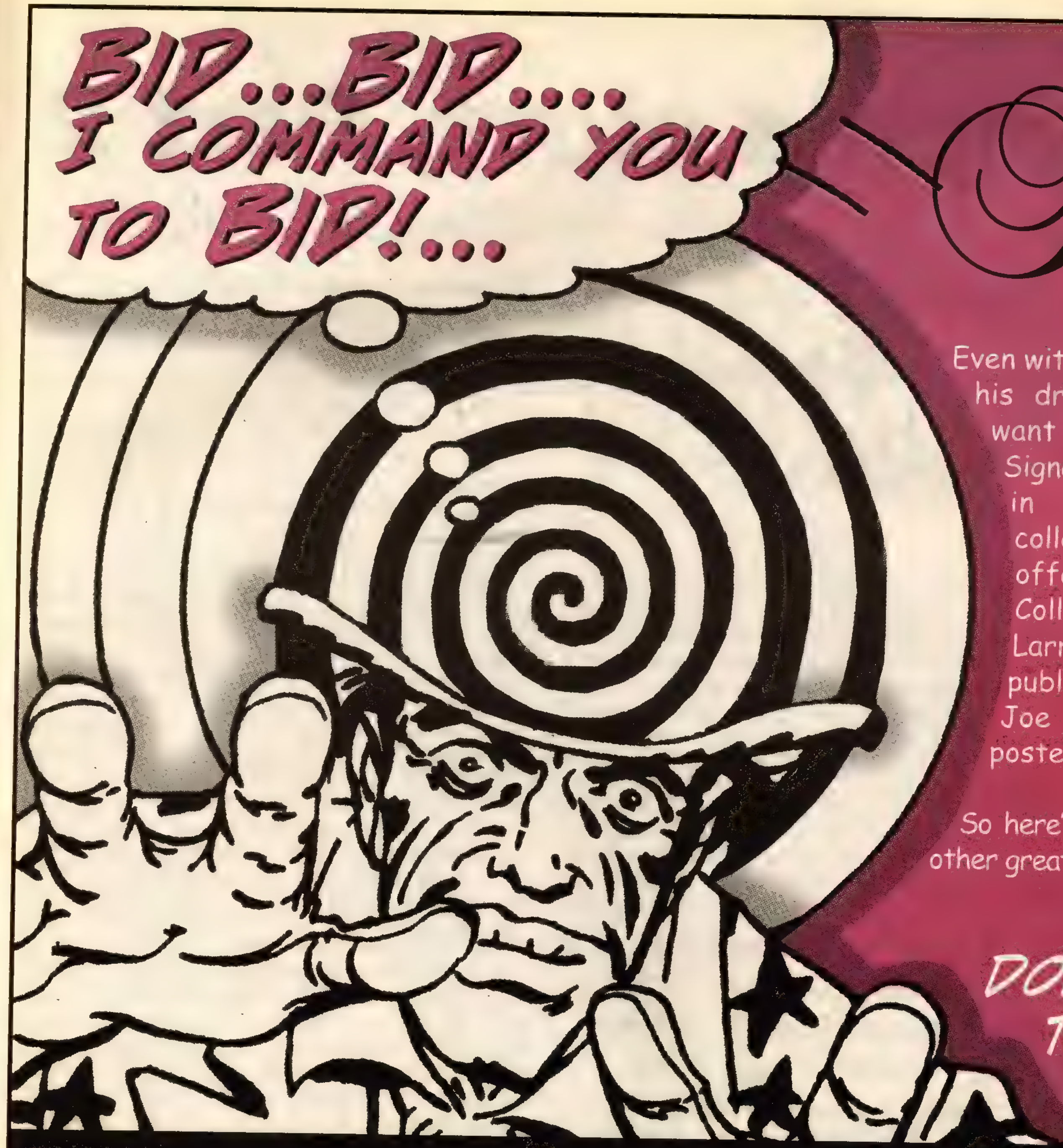
NW Studios: *Spirit of the Amazon* #2, $2.95 (Jan)

Oni Press: *Sidekicks Super Summer Fun Special One-Shot*, $2.99 (May)
Too Much Hopeless Savages #1 (Of 4), $2.99 (Jun 8-14)

Tokyopop: *Rebound Vol. 2 GN (of 10)*, $9.99 (Jun 15-21)

Top Shelf Productions: *Top Shelf: Asks The Big Question*, $24.95 (May)

Viz: *Big O Part 4* #4 (Of 4), $3.50 (Jun 15-21)
Big O Vol. 3 TP, $9.95 (Jun 15-21)
Firefighter: Daigo of Fire Company M Vol. 3, $9.95 (Jun 15-21)
Steam Detectives Vol. 6 TP, $15.95 (Jun 15-21)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The Philadelphia story, Part 2

From shoulder shrugs to scrapple, Heidi endures all

hey kids! COMICS!

By **Heidi MacDonald**

When we left our story, I had just suffered a shoulder injury in a bizarre running-man accident on the Philadelphia subway and endured an evening of friendly jostling in the hotel bar. You'll recall that I was in Philly for this year's Wizard World East convention. After the surreal evening in the bar, I finally called it a night and hoped that a handful of Advil would be enough to get me up in the morning. I tried not to keep my roommates, Cheryl Harris and Patricia Mulvihill, awake with moans of pain in my sleep, but apparently I couldn't help but let out a whimper now and then, according to ear witnesses.

Luckily, the Advil seemed to do the trick, and in the morning I was sore but mobile. Which was good, because I already had a busy agenda: breakfast with Steve Conley of *Astonishing Space Thrills* and the continuing quest for scrapple.

Now scrapple. I'm not sure this has ever made it east of the Delaware River, but the legend certainly has. I spent a few years living in Pennsylvania Dutch country when I was a kid and I must have developed a taste for it then. Faithful readers will recall my raving about the Reading Terminal Market across the street from the convention center, an emporium of Amish food and other fresh market treats. So I had been talking up "The Scrapple Experience" to all who would listen.

Upon mentioning scrapple, everyone would get a look of disgust on their face. You'd think it was made out of pig brains or something. Well, actually it *is* made out of pig brains — along with tendons, cartilage, feet, skin, ears, nose, gums, and whatever else is left over from the pig that isn't ham or something people actually *want* to eat. As in many thrifty societies, the Pennsylvania pioneers developed recipes for the leftover bits of slaughtered animals so that nothing would go to waste in a world in which resources like a Foodtown or Pathmark were not always handy by. In fact, they probably hadn't even been invented.

The recipe for scrapple, I'm told, is to boil all the unmentionable bits into a slurry, pick out the bones and gristle, and make a loaf out of it by adding cornmeal, onions, pepper and other secret spices. Fried in lard, a slice turns into a golden brown square that, as breakfast foods go, really isn't half bad.

Anyway, Steve and I settled in at a counter, and I ordered my scrapple and eggs. It was prepared just right: crispy on the outside, crumbly on the inside. Mixed up with some eggs over easy, it was really good! Despite what I've just said about liking pig brains, lard and I are not friends, so I like to imagine it was fried in butter or Pam — yeah, that's the ticket! Anyway, I liked it. I don't think I'll eat it again in this decade, because I'm sure I lost at least one heart valve from that one meal, but as a local treat it was fine.

The Terminal Market also sells all sorts of fruit jelly candies, which are one of my greatest weaknesses. I got a bag of something that was pear-flavored that was just divine. Highest recommendation!

Anyway, where was I? Comics convention. Oh yes. I went to the Aspen Comics panel to hear what Michael Turner and pals had to say, and enough odd things were said about legal injunctions and what not that you had to know *something* was up. As readers will know by now, Aspen is suing Top Cow and Top Cow is suing Aspen, and it's really sad.

I would have to say, however, the highlight of the show was getting to meet Rowena. Rowena Merrill is a fantasy painter in the classic Frazetta-Vallejo mold who has gained quite a bit of fame recently because two of her paintings were found in one of Saddam Hussein's secret getaway houses over in Baghdad.

> ***"I tried not to keep my roommates, Cheryl Harris and Patricia Mulvihill, awake with moans of pain in my sleep, but apparently I couldn't help but let out a whimper now and then, according to ear witnesses."***

The paintings feature such Conanesque stuff as dragons, scantily clad maidens, muscular warriors threatened by deadly giant snakes, and the like: certainly not what you expect to find in the rec room of Saddam's love nest.

As I told Rowena, in the whole story of war and totalitarian oppression, this single, absurd element really captured people's imagination. Rowena is a lovely lady in her middle years and she was more than willing to talk about her brush with world fame. Of course, she had been interviewed countless times — what was it about her art that had captured the dictator's imagination? To this day she has no idea of the answer or, indeed, how the paintings got into his hands. She said what bothered her about all the coverage was the many snide comments, which somehow came to the conclusion that today's dictators were lame compared to yesterday's. "They said that Hitler had collected the paintings of the great masters, but Saddam only collected mediocre art," she snorted derisively. Rather surprisingly, she said that the story hasn't increased her business. She was already pretty busy to begin with. I have to say, after being the butt of a lot of jokes, Rowena is a very gracious woman and she is certainly very secure in her talent and her work. Getting to meet her was a real hoot.

After the *sturm und drang* of Friday, Saturday was a much quieter, safer day. I kept chugging the painkillers, and, although my arm certainly wasn't up to snuff, it looked as if I hadn't seriously injured anything, thankfully.

I did get to meet some of Marvel's young rising stars, like Daniel Way, Kaare Andrews, and Zeb Wells. I know I have been in this business a long time and I am getting old, because they all seemed so — well, young. I guess it's because they are! To me it's interesting to see the changing attitudes of comics professionals as the years go by. Up until the '70s, getting into comics was something you did as a job, if you were an artist. The artists of the '40s and '50s were men with families to support, so they got a job drawing comics. Of course, I don't mean to deny the creative spark and genius inherent in their work, but they certainly didn't go into it to sign autographs at a con or make the Top Ten list in *Wizard*. Heck, most of the time, the comic books didn't even have credits. They just wanted to tell stories and put food on the table.

Now, even in an industry with much-lowered expectations of success and a far smaller audience, it's all about the brass ring. The comics press, both print and online, has raised the stakes; office politics are public the minute they happen; and the Internet is a permanent hot stove league broadcasting from megaphones outside the door.

The idea of drawing two comic books a month and being a journeyman creator is an absurd notion. You can break into this business writing or drawing a five-issue mini-series for Marvel, DC, or Image and still expect to get a certain measure of fame and notoriety out of it.

Is that good? Bad? Nope, just different.

Sunday passed without injury. The market was closed, so I had to eat a convention center hot dog for lunch (bleahh) and everything wrapped up happily. Wizard World East was a success for just about everything, I think. The best part is that there seemed to be new fans at the show — or people who had seen *X-Men 2* or *Spider-Man* and wanted to see what else was going on. At the end of the day, that's a very big success.

By the way, it's two weeks later, and my shoulder *still* gives a little twinge now and then. It is steadily healing, however, so I'm ruling out the torn rotator cuff.

OK, enough with the travelogues. I think next time I'm actually going to review some comics. ✦

***Hey Kids! Comics!** is © 2003 Heidi MacDonald.*
*Heidi can be e-mailed at **comixace@aol.com**.*

TESTAMENT
TESTAMENT
WILD TURKEY
8
S. RUDE

...Last call

Written by
Jim Krueger
Illustrated by
Bill Sienkiewicz
George Pratt
Kent Williams
Sergio Aragonés
Mark Texeira
Rudy Nebres
Teddy Kristiansen
Vince Locke
John Van Fleet
Ray Lago
Scott Hampton
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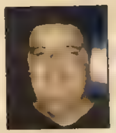
Comics in your Future

Publisher's Picks & Retailer Reviews

A number of publishers were recently asked to choose, from the material they have scheduled to ship in August, which titles they felt would be most worthy of the attention of readers and collectors. Participating retailers were then asked to predict how popular each title will be and to grade each preview from A+ to F, according to how successful they found it as a work of art or entertainment.

Retailer Panelists Reviewing August Titles


S.A. Bennett
Dark Star Books & Comics, Yellow Springs, OH

Cliff Biggers
Dr. No's Comics, Marietta, GA

Charlie Harris
Charlie's Comic Books
Tucson, AZ

Phil Mateer
All about Books and Comics, Phoenix, AZ

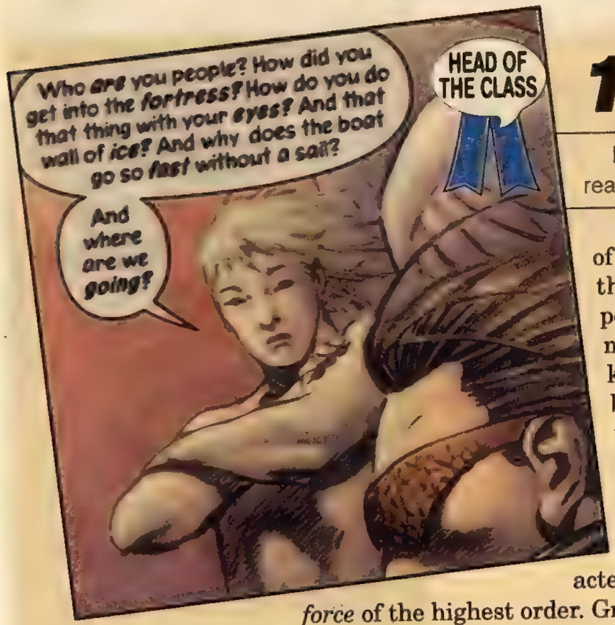
Robert Scott
Comickaze
San Diego, CA

Jeremy Shorr
Titan Comics
Dallas, TX

1602 #1

Marvel/Marvel Knights
$3.50, color, 40 pgs.

Neil Gaiman and Andy Kubert present a Marvel universe set in the one of the earliest years of the 17th century — but for some reason, versions of classic Marvel icons appear in that world.


Who *are* you people? How did you get into the *fortress?* How do you do that thing with your *eyes?* And that wall of *ice?* And why does the boat go so *fast* without a sail?
And where are we *going?*
HEAD OF THE CLASS

Shorr: After three readings of this preview, it's safe to say that Gaiman does not disappoint. Nuances that the reader might miss on first reading keep surfacing, and it's a safe bet that there will be more as the series progresses. Elizabethan England was certainly not a place that I expected to find the Marvel universe transported to, but the characters work well there. A *tour de force* of the highest order. Grade: **A+**.

Mateer: For all its hype, this seems to be an ordinary enough idea: a Marvel story in which versions of its familiar characters appear at the tail end of Elizabethan England (where mutants are "witchbreed," "Sir Nicholas Fury" is in charge of the crown's security, Doctor Strange is court physician and mystic, *etc.*). Of course, in storytelling, it's not so much the idea as the execution, and here Gaiman is an obvious master; most of this first issue is setup, but his sure hand at the script, coupled with the detailed, lushly rendered Kubert art, gives hope that this will be one of the better series of the year. Grade: **B+**.

Bennett: Without giving anything away, I can say that it does (apparently; I'm waiting for the twist) concern much of the Marvel universe being deposited into the 1600s with all the amusing and intriguing changes readers might expect — and then some. What it will eventually become I wouldn't dare guess, but that it's brilliantly written and drawn: That's for certain. Grade: **A**.

Biggers: A Gaiman fantasy is set in a late Elizabethan Marvel universe. The first issue raises as many questions as it answers — but that's OK, because you know that Gaiman will answer 'em all before the story's over. This is sure to be one of the most discussed series of the year — and there's enough going on here to make the discussion worthwhile. Grade: **A**.

Harris: It's the Marvel universe in 1602, and the cast acts in character with nothing new. Although it's certain that Gaiman will make this an interesting tale, the biggest changes that he's implemented thus far is that Jean Grey is now John Grey and the mutant abilities are attributed to magic. The promise and potential of the series has more to do with the grade given than what is presented in the first issue. Grade: **B+**.

Scott: This preview appears to be the whole first-issue package, and I am anxious to read the rest of the series.

For Marvel fans may need to take a moment to acclimate, since it's set in England in 1602, but, once that sinks in, the introduction of their favorite Marvels and deft handling by Gaiman will likely have readers forgetting the original "real" incarnations. The *Origin* art team has also delivered a beautiful package here. This series will truly be an event; don't miss it. Grade: **A+**.

PANEL'S GRADE
A

Witchblade Animated

Image/Top Cow
$2.99, color, 32 pgs.

Paul Dini, David Bullock, and Darwyn Cooke give members of the Top Cow universe, including The Darkness, Witchblade, and Magdalena the "animated" treatment in this one-shot.

Bennett: Not to be cynical, but this oddball project seems to be a clever capitalist ploy. Why bother even producing the animated-series version of familiar characters, when you can just go ahead and produce the merchandise? That said, this is both lovely and lively: It moves, and the expressiveness of the animated versions' faces and body language make the reader care about them far more than when they are just conventional comic-book characters. Kind of sad, isn't it? Grade: **B**.

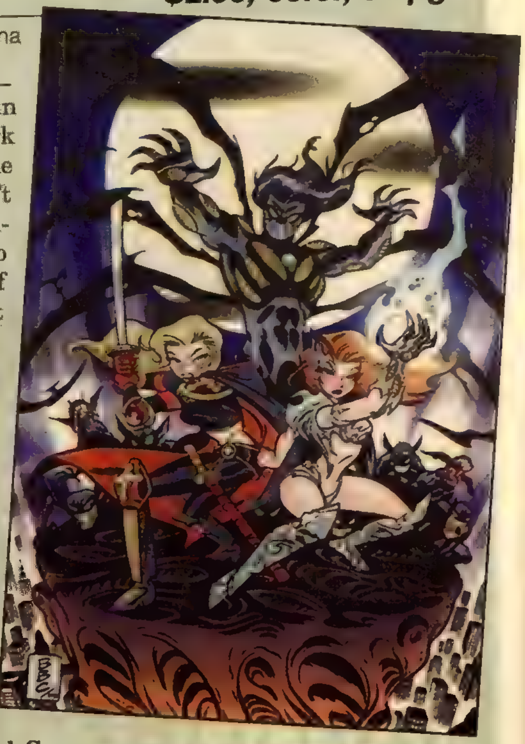
Biggers: It's a pretty, dynamic book — animated and Kirbyesque, it leaps from the page — but I'm just not sure that Top Cow's horror-adventure concepts mesh with animated-style presentation. The lush, detailed line art that has typified Top Cow is such an intrinsic part of the Witchblade mythos that the issue seems subdued without it. Grade: **B-**.

Harris: With this team, the reader would expect greatness, but it just doesn't gel. Darkness, Witchblade, and Magdalena do the quest-for-the-object-of-evil-power thing that can't be allowed to fall into the wrong hands. The art is a blast but the story is hackneyed. Grade: **C**.

Mateer: This is obviously a labor of love for the creators involved, but you have to wonder about the intended audience — with The Witchblade, The Darkness, and The Magdalena, it's got a backstory too complicated for younger readers. (And the whole warrior-nun and demon-imp aspects are just too problematic to work for them.) On the other hand, older readers who like the Image house-style renderings of these characters won't necessarily like these cartoony versions. That leaves only the *Batman Adventures* Harley-and-Ivy fanboys to buy this book, and, since it lacks the easy charm of those Gotham City tales, they won't necessarily like it much, either. Grade: **C**.

Scott: It appears Team Dini has gone to the well one too many times. While not a huge fan of animation-style art, I do like the retro look on various Batman series, but it is wholly unattractive here. The story plods along and is fairly uninteresting, although the Darkness Imps do their best to add a little comic relief. Unfortunately, like John Leguizamo's Violator in the *Spawn* movie, they just magnify the weakness of the rest of the work. Grade: **D**.

Shorr: Every now and then, we need a little comic-book silliness to balance out all the grimness, and here it is. There's some ostensible storyline about the Pope and the Heart of Darkness and rescuing the world, but it's really just a chance for Dini, Cooke, and Company to have a terrific time! Rollicking good fun! Grade: **A**.

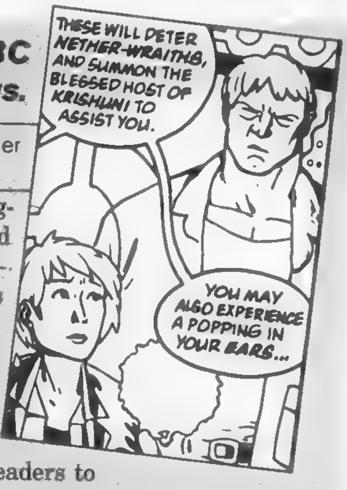


PANEL'S GRADE
C+

Smax #1

DC/ABC
$2.95, color, 32 pgs.

Alan Moore and Zander Cannon spin two of *Top 10*'s most popular characters into their own mini-series, when Detective Jeff Smax and his partner Robyn "Toybox" Slinger go to Smax's home dimension for his uncle's funeral.


THESE WILL DETER NETHER-WRAITHS, AND SUMMON THE BLESSED HOST OF KRISHUNI TO ASSIST YOU.
YOU MAY ALSO EXPERIENCE A POPPING IN YOUR EARS...

Bennett: This *Top 10* spinoff was going to be billed as "Smax the Barbarian," but his homeworld seems more like a charming little storybook fantasyland — one he despises. There'll probably be plenty of action along the way, but it's clear from the onset that this is mostly a comedy, one designed to have mean-spirited fun with storybook creatures and conventions. Grade: **B**.

Biggers: Readers expecting a continuation of *Top 10*'s approach will be surprised; Smax develops from that acclaimed series, but it seems radically different in tone. Moore's having fun with the story, playing to Cannon's slightly cartoony artistic strength — but, as entertaining as it is, I can't help but think of it as one of Moore's minor efforts. Grade: **B**.

Harris: *Top 10* is ABC's best offering so far, so I was looking forward to this series. Smax is not the tough cop in command here; he's an insecure, easily flustered and embarrassed man who is concerned with what his partner thinks of him. Does this sound out of character? Cannon has fun with the art, so don't miss the trolls doing a drug deal and other background jokes. Grade: **B-**.

PANEL'S GRADE
B+

Mateer: As with *Top 10*, from which it's spun off, there are a number of background Easter eggs to catch. Most of the action takes place in a dwarf-sized fairytale world, with elves, dragons, magic beans, peas under mattresses, *etc.*, and watching Moore work out the social background, politics, and real-world implications of such a universe is fascinating. (Robyn, the main character's friend, finds it beautiful, but Smax grumbles, "Yeah, well, you wait until you've used the toilets here. Then we'll see," which nicely sums up the conflicting threads of the story.) Grade: **A**.

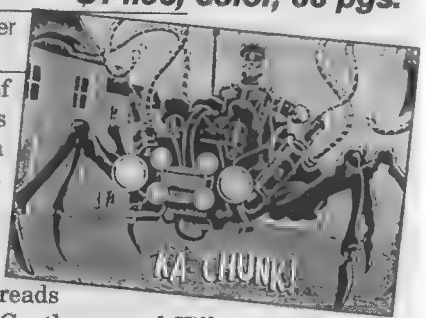
Scott: A spin-off from *Top 10*, *Smax* introduces readers to partners from the Top 10 Police Force taking a little personal time. Cannon's art is nice, and in Moore's mixture of high-tech and fairytale society and the uneasy hero, Jeff's tightrope walk between the two is fun to witness. Should be worthy reading for current ABC fans as well as fans of series like *Fables*. Grade: **B+**.

Shorr: Top 10 is back! Well, not *quite*, just two of them — and not in quite the manner you would expect. Cannon's art has matured noticeably since his *Replacement God* days, though his appreciation for classic cartoons still shines through. And the story is just as solid as the original series. Grade: **A**.

Scarlet Traces HC

Dark Horse
$14.95, color, 88 pgs.

The British Empire uses technology from the failed Martian invasion of a decade earlier to ensure its world dominance. The one-shot hardcover is by Ian Edginton and D'Israeli.



Bennett: Those reading *Judge Dredd's Megazine* are already familiar with this stunning graphic novel set in a world after the end of *The War of the Worlds*, where martial technology has been made to serve man in all sorts of clever ways. It's a rousing political thriller that's absolutely beautiful, each page appropriately elegant and restrained, building to a genuinely haunting ending. Grade: **A**.

Biggers: Edginton doesn't focus all of his attention on the milieu; instead, he uses it as a fascinating backdrop for a well-crafted mystery. Think of this one as a perfect complement to the current *League of Extraordinary Gentlemen* Wells-meets-Burroughs storyline. Grade: **A**.

Harris: A Victorian science-fiction murder-mystery with Martians and ray guns features beautifully detailed art, concise writing with good dialogue, and attention to accents plus a few surprises. Grade: **B+**.

PANEL'S GRADE
A-

Mateer: This has quality script and art and an interesting idea — although the current volume of *League of Extraordinary Gentlemen* has, obviously, anticipated it. The advantage of *LEG*, though, is that it has both humor and, despite a lot of darkness, an essential optimism at its core — but *Scarlet Traces* is one of those Britain-as-evil-empire dystopias, almost unrelentingly grim, with the kind of downer ending that we've seen a number of times before. (In fact, this whole project is reminiscent of the *Dan Dare* mini-series of a few years back — undeniably well done but leaving a bad aftertaste, nevertheless). Grade: **B-**.

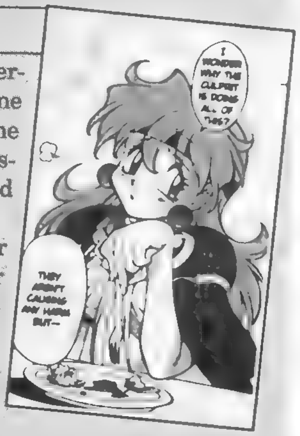
Scott: It's a gorgeous package with exquisite line work and strong dialogue. This book reads like a cross between *League of Extraordinary Gentlemen* and *Killraven*, a strange SF epic set in Victorian England. Although written today, it has an authentic "old" (or should that be "olde"?) feeling to it, and, like Gaiman's *1602*, it will pull you in and force you to suspend disbelief, while reading of how Martian technology was able to merge into an era that had no "real" technology of its own. Grade: **A**.

Shorr: It took a few pages to warm up to this Victorian-styled mystery, but patience was richly rewarded. With its detailed art and its alien focus, this tale of murder and intrigue in an England that has fended off the Martian invasion from *War of the Worlds* is a terrific story, well worth the reader's time. Grade: **A**.

Slayers Special Book 3: Lesser of Two Evils

CPM Manga
$15.95, b/w, 184 pgs.

The third book collecting Hajime Kanzaka, Tommy Ohtsuka, and Rui Araizumi's stories of a pair of treasure hunters sends the female duo to the beach.


I WONDER WHY THE CULPRIT IS DOING ALL OF THIS?
THEY AREN'T CAUSING ANY HARM BUT—

Scott: While manga is generally not my cup of tea, this volume has a cool look and reads very easily. It is funny in a slightly morbid *Lenore* or *Johnny the Homicidal Maniac* sort of way but may be a little too bright or cutesy to appeal to the "Goth" crowd and would probably appeal to *Buffy* fans. My lack of familiarity with the series' backstory didn't stop me from getting right into the story. Grade: **B**.

Bennett: Sadly, our heroines (who definitely deserve better) seem to have wandered into an episode of *Pokémon*, as they help a young necromancer get over her paralyzing fear of zombies. (It has a line destined for a bumper sticker; "Don't be mean to the undead.") The art is crystal clear and attractive, but, storywise, this may be an all-time low for the girls. Grade: **D**.

PANEL'S GRADE
C

Mateer: This isn't at all bad, but it's determinedly average: It's an interlude in a larger story but doesn't quite stand alone, since few attempts are made to explain who the characters are or why they exist. Fans of the series will like it, but everyone else will feel confused and just won't see much reason to care. Grade: **C-**.

Biggers: Formulaic adventure, by-the-numbers exaggerated-emotion art — not badly done, but nothing to make one want to keep on reading. It's like a Wendy's hamburger: The ingredients are good, and it's better than a lot of the mass-produced stuff out there, but it's ultimately a bit bland and flavorless. Grade: **C**.

Harris: Although this is recommended for readers over 13, the story is so simplistic that it would bore anyone over 8. No character development, weak art, and sound effects like "loom," "sway," and "shamble" make this nothing more than a mediocre coloring book. Grade: **D-**.

Shorr: Manga does little to attract my attention, but this one tried and almost succeeded. It's a silly little story, but maybe that's the point. It's certainly not something to be remembered for long, but, in the meantime, readers can certainly enjoy it for what it is. Grade: **B**.

Batman: Hong Kong

DC
$24.95, color, 128 pgs.

Writer Doug Moench and artist Tony Wong send Batman to the Orient on the trail of snuff film producers who are spreading their work via the Internet.

Biggers: Moench did a superlative job of turning The Dark Knight's international road trip into an entertaining story. Wong's art is some of his best; his surprisingly delicate facial features take a bit of getting used to (and his Batman is almost hawk-like in profile), but he really shines on the martial arts and action sequences. Grade: **A-**.

Harris: Although Batman is uncharacteristically accommodating and friendly to the point of teaming up with an untested stranger that he inspired to become a hero, the story is well-paced and interesting. Those who have never experienced a Tony Wong comic book should check this out. The mix of pen and ink, airbrush, and painted art is Wong's trademark and is brilliant. The story may be a bit retro, but the authentic fight scenes and Wong's art make this worthwhile. Grade: **B**.

Bennett: This one hangs on two absurdities: one, the flimsy mystery which exists only to get Batman into Hong Kong and, two, the notion he studied martial arts in Asia for years without learning a word of Chinese. That one is there so Batman will accept the help of homegrown mystery man Night-Dragon. The whole thing is really just an excuse for Hong Kong movie-style cop vs. gangster action, but it's all elegantly executed by Wong. (The only complaint: He seems to have confused Batman's cape with Spawn's.) Grade: **B**.

PANEL'S GRADE
B+

Mateer: Wong's take on Batman in Hong Kong is full of energetic action scenes, dramatic poses, and masterful coloring and computer effects. Combined with Moench's own easy professionalism, it makes for a satisfying story. The only quibble is economic: Most fans would find this a bargain as, say, a $15 softcover, but it's a $25 hardcover, and that may be hard to justify for many budgets. Grade: **B+**.

Shorr: It's always good to see a company stretch the limits of what it produces. The characters are pushed in ways they aren't normally, and we get to see them in unfamiliar settings. This doesn't always work, of course, but it's still nice to see a company like DC placing Batman in a literally foreign milieu like Hong Kong. The story has a few problems with pacing, but the action sequences are terrific, and the characters are solid. Grade: **B**.

Scott: Moench's script gives Wong a chance to deliver a high action-adventure package not usually seen in Bat-titles, outside of the recent Loeb and Lee efforts. Grade: **B+**.

Dragon's Lair: Singe's Revenge #1

CrossGen
$2.95, color, 32 pgs.

The dragon Singe returns to kidnap Princess Daphne once again, and Dirk the Daring must again brave many dangers to rescue his ladylove in this mi-

Mateer: *Dragon's Lair* probably isn't remembered enough to ride the '80s nostalgia wave (which seems to be well past its crest by now, anyway), but at least the creators here haven't made the too-common mistake of turning formerly innocent characters grim and gritty (*cough* *Thundercats* *cough*). At most, they've added a little post-*Shrek* irony to the princess character but retained the cartoony directness of the art. Older readers will find a few too many cross-eyed reaction shots, but the younger readers who are its target audience should find it amusing, and engaging, enough. Grade: **C**.

Bennett: Is anyone out there that desperate to become reacquainted with these videogame characters? Not that there's anything particularly wrong here exactly, just little right — it's mostly an "eh," the *Dragon's Lair* characters getting by mostly on the charm instilled in them by Don Bluth. Grade: **C**.

PANEL'S GRADE
C+

Biggers: This is a competent game-inspired comic book, but you have to have been a fan of the game to fully appreciate the series. For readers who have never played *Dragon's Lair*, it'll be hard to be drawn into the story. Those who prefer their fantasy art more realistic are not the target audience for this one. Grade: **B-**.

Harris: As a Saturday-morning fantasy adventure suitable for 6- to 10-year-olds, this is a fun book that could be on the children's rack with *Powerpuff Girls* and Archie titles, but nostalgia seekers in their 30s may be disappointed. Grade: **C**.

Shorr: A comic book based on the first laserdisc videogame (and a fun game, at that) would seem to bode well. All the characters from the two games are present and accounted for. The story flows just like the game, with good guys and bad guys falling into their designated places. Too bad it doesn't quite click as it could. Grade: **C**.

Scott: Even those not familiar with the source material will find this still enjoyable. It delivers something that is not seen a lot in today's "all-ages" offerings: It actually offers something to all ages. The visuals are kinetic, capturing the energy of a cartoon or videogame, which will hold the interest of attention-challenged youngsters. The dialogue is engaging and not dumbed-down, which should hold the interest of older readers. This looks to be an entertaining series and one of the few available that will undoubtedly appeal to entire families. Grade: **B+**.

Fantastic Four #503

Marvel
$2.25, color, 32 pgs.

Mark Waid begins his final story arc on the series with Part 1 of "Authorative Action," in which The FF go to Latveria to dismantle Doctor Doom's regime. The story is pencilled by Howard Porter.

Shorr: The Fantastic Four don't usually end up facing moral dilemmas. They like to smack their way through problems and invent new technologies. The way the team thinks is directly challenged in this intriguing issue. Grade: **A-**.

Mateer: The recent news that Waid's been taken off this title after #508 is hard to comprehend; he's had readers since the 9¢ issue, which was as good a take on The FF's enduring popularity as anyone could want. Porter has had his detractors but has always delivered, when given a good script to work with, and here offers an encouraging beginning, with the few overly posed panels redeemed by the more-effective action shots; he looks as if he'll grow into the job quickly. Grade: **B**.

Bennett: Coming up with something new for The Fantastic Four is difficult enough, but put them into the middle of Latvaria and "been there, done that" pretty much sums it up. But here Waid does it; without giving anything away (and, for once, there's some out-of-left-field surprises) he's come up with a twist on the whole FF-Latvaria-Doctor Doom combination that readers just won't see coming. It's that unexpected — and that good. Grade: **B**.

PANEL'S GRADE
B+

Harris: While a 'Dark Reed' story may seem clichéd, it's actually a fine tale of regime change, and, even with such a sad and timely topic, Waid still manages to include humorous aspects. Grade: **B+**.

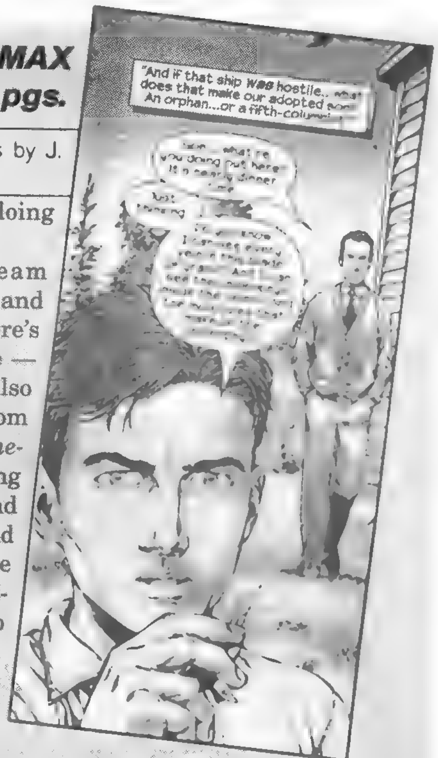
Scott: Waid seems to be delivering a more intense, almost ruthless, Reed Richards here, almost to the point at which Reed could become the "villain" for future storylines. This would be a good jumping-on point for those who may have grown indifferent to Marvel's oldest super-team, especially since it doesn't require a lot of backstory to catch up. Grade: **B**.

Biggers: It's another rock-solid storyline from Waid. There's no doubt that the FF legacy is inspiring him to recapture the series' former glory. Waid captures what made the Lee-Kirby run so memorable but does it without imitating those tales; instead, he's doing his own thing, going for the classic Lee-Kirby *sensibility* rather than the *content*. Grade: **A-**.

Supreme Power #1

Marvel/MAX
$2.99, color, 32 pgs.

A new group of heroes is shepherded from birth to adulthood by government agents as well as private individuals in this ongoing series by J. Michael Straczynski and Gary Frank.


"And if that ship was hostile... what does that make our adopted son? An orphan...or a fifth-column

Shorr: Just how would the government of the United States handle a child who clearly had super-powers? How would the child be raised? What values would they attempt to impart? They're interesting questions, and the answers that we are presented in this wonderful story are thought-provoking. Wonderful writing and masterful art make this comic an easy recommendation. Don't miss it! Grade: **A**.

Bennett: It's amazing how fans still cling to the concept of the "really real" (rather, realer than the other companies) super-heroes, and, even at the hands of people like Straczynski and Frank, the proceedings are fairly predictable (although there's a nice frissony moment when the nice couple that wants to adopt the alien baby meet the men in black). And it's not been helped by the "mature audience" moments that have, so far, been wholly unnecessary. But it's simply and solidly told — enough that reading the second installment is a must. Grade: **B**.

Biggers: It's hard not to think of this as *"Rising Stars* in the Marvelverse." The approach is similar, and the Straczynski-Frank combination makes it seem as if it would dovetail perfectly with the Top Cow series. However, this story is, as I understand it, set in the Squadron Supreme world — although that is certainly downplayed in the first issue. The book is strong on mood, laying a lot of groundwork for big things forthcoming — and conveying mood is something at which Frank excels. Grade: **B+**.

PANEL'S GRADE
B+

Harris: A contemporary retelling of Superman's origin with the added element of a realistically repressive government is fresh and intriguing. Frank works well with Straczynski, as readers of *Midnight Nation* already know. If Straczynski can keep this one on schedule, readers will be along for the ride. Otherwise, many will wait for the trade paperback, as they're doing with *Rising Stars*. Grade: **B+**.

Mateer: The Straczynski-Frank team worked well together in *Midnight Nation* and obviously represent a lot of talent, but there's so much recycling of concepts going on here — especially from the Superman mythos, but also from Straczynski's own *Rising Stars* and from super-hero-deconstructionist series like *Planetary* — that it's hard to see how this is going to say anything new. It's not a bad story, and 20 years ago it would have been startling and fascinating — and, hey, maybe the rest of the series will go off in wonderful and unexpected directions — but this first issue looks to be going down a rut in a well-worn road. Grade: **B-**.

Scott: Straczynski and Frank are together again, Yay! In an issue reading very much like *Rising Stars*, we are introduced, via an homage to Superman, to a new "potential" super-being and follow his life from his crash-landed rocket cradle through his teens. Fortunately (?), the government is there to ensure that his upbringing is handled appropriately. It also appears that, unbeknownst to the government, there may be others around, as well. The set-up is great, and, if it can maintain its schedule, the series looks as if it will be excellent. Grade: **B+**.

ACTION COMICS
MARVEL COMICS
Detective COMICS
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BATMAN
SUPERMAN
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AMAZING FANTASY
SPIDER MAN
SPIDER-MAN
CHAMELEON STRIKES!

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Good news and reviews

Tony shares praise and criticism

TONY'S TIPS!
Staton

By **Tony Isabella**

> *Our greatest happiness in life does not depend on the condition of life in which chance has placed us, but is always the result of good conscience, good health, occupation, and freedom in all just pursuits.*
>
> *— Thomas Jefferson*

Good news abounds in the opening items of this week's edition of *Tony's Tips!*

Fantagraphics, as has doubtless already been reported in this fine newspaper, has survived the cash crisis I wrote about in ***CBG*** #1545. Indeed, within one week of announcing its situation to comicdom, the publisher sold enough books to pay off its immediate debt and begin to whittle down its considerable back debt. Much of its back debt is in the form of royalties owned to patient authors and cartoonists, so the profit from books ordered once the pressing need was met is going to the patient and talented folks whose works give Fantagraphics such a rich and diverse catalog.

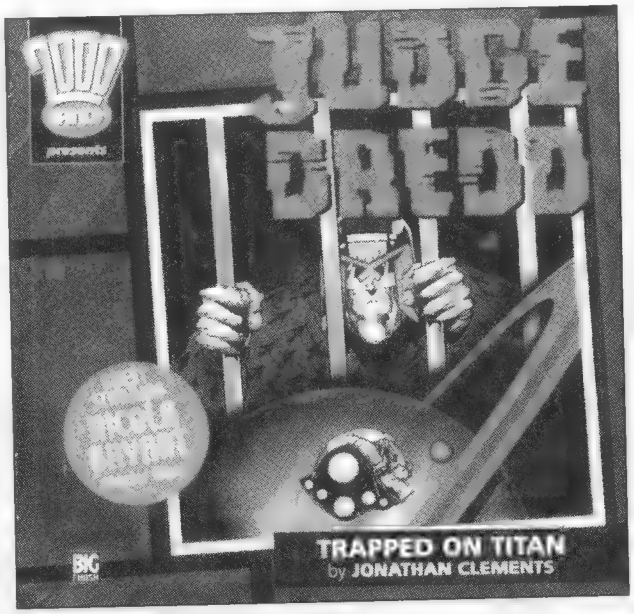
On a personal note, I was thrilled to be included among those Fantagraphics thanked for their supportive efforts and delighted to see what's coming from the publisher in the near future. There's *The Pirates and the Mouse*, which looks to be the definitive account of the 1970s legal battle between the underground comix artists who created the irreverent *Air Pirates Funnies* and the source of their inspiration, The Walt Disney Co. There are also books about or by Will Elder, Bernard Krigstein, Barry Windsor-Smith, Chris Ware, and others, volumes which make me feel pretty darn good about whatever small assistance I contributed to the cause.

By my possibly faulty reckoning, this marks the third time in recent years that we in comicdom have been asked to come to the aid of a small but vital publishing outfit. Each time, we answered the call, and, each time, the publisher has rebounded and been able to continue producing admirable books and comics. While I wish there were no need for such emergency actions, it lifts my spirit to know that "my people," my fellow comics enthusiasts, met the challenge.

I'm proud of you.

Independent comics publishers being a courageous, optimistic lot, they don't ask for help until their backs are up against the wall. As a kind of preemptive measure, I'll suggest you take a few moments to consider which indy publishers consistently bring you books and comics which entertain you and which expand the art form — and then purchase an extra book or two from them. They might still end up against a wall, but maybe we can put a comfy pillow between them and those unforgiving bricks.

On to this week's reviews …



Judge Dredd: Trapped on Titan is but one of 10 "audio dramas" based on characters from the UK's *2000 AD* comics weekly and created by Big Finish Productions. My son Eddie and I listened to the CD, which runs 70 minutes and costs in the general neighborhood of $17, on our drive home from May's Mighty Mini-Con.

If you've somehow missed my past expressions of fondness for Dredd, here's the basic concept:

> Mega-City One, a sprawling metropolis in the 22nd Century with 400 million citizens — every one a potential criminal! Only one force stops the city from descending into anarchy: the Judges. Empowered to dispense instant justice, they are judge, jury, and executioner. Greatest of them all is Judge Dredd!

Some of my favorite Dredd stories have been those that shine a satiric light on an aspect of our own times. In this audio play, Dredd goes undercover to Titan, prison to Earth's worst criminals and now run by a private company with a mysterious, deadly agenda.

Writer Jonathan Clements captures both the grittiness and the dark humor of Dredd in his story, an adventure brought to vivid life by director and producer John Ainsworth and his equally talented cast and crew. Dredd-wise, this is the real deal.

I don't want to slight Toby Longworth, who gave an outstanding performance as Dredd, but my favorite element of the drama was the verbal sparring between actresses Nicola Bryant as Judge Mordin and Laurence Bouvard as the spin-doctoring warden. Bryant may be known to you from her role as "Peri" on TV's *Doctor Who*.

I was impressed by how well *Trapped on Titan* brought Dredd's world to life, albeit inside my head. I've enjoyed a smattering of old-time radio dramas, notably *The Shadow* and *Superman*, and admired their energy and ingenuity, but the Big Finish crew makes great use of the technological advances available to them. The result was an exciting presentation.

There are a few times when the special effects get in the way of the actors and the story, but, on our disembodied floating head scale of zero to five, *Judge Dredd: Trapped on Titan* still picks up the full five Tonys.

All 10 2000 AD audio dramas are available directly from Big Finish Productions. For the latest news and to order the various CDs internationally (free postage and shipping), head to the Big Finish website: *www.bigfinish.com/2000ad.*

COMIC EFFECT #34
Emphasizing the Fun in Reading Comics
HEY!

Jim Kingman's ***Comic Effect*** ($3.50 per issue) has long been one of my favorite comics fanzines. Each 48-page issue usually features more than a dozen articles and reviews of old comic books, far more than seems possible given its 8½ inch x 5 3/8 inch dimensions. Kingman and his contributors have a real knack for invoking the times in which they first read these comics.

Comic Effect #34 is the latest issue, and "best of show" awards should go to Kingman for his fond look at the 1975 DC comics that were part of his "personal Silver Age" and to Steve Chung for his funny, insightful piece on cub reporter Jimmy Olsen's misadventures as "The Human Porcupine." However, my enjoyment of the issue was marred by other contributors.

Mike Hall wrote a downright vicious article on the short-lived Atlas Comics of the mid-1970s in which he heaped misinformed abuse on Editor Larry Lieber, one of the nicest guys in comics and among the most conscientious creators I know. Every Atlas "sin" is laid at Lieber's feet, ignoring the roles of the editors and publishers who were there *before* Lieber joined the outfit. Reader Hall has a right to his opinion of these comics — I never thought much of them myself — but "historian" Hall gets it so wrong that I wondered if he had some personal beef with Lieber. What makes this even more egregious is that everything one could possibly want to know about the history and workings of Atlas was heroically detailed in

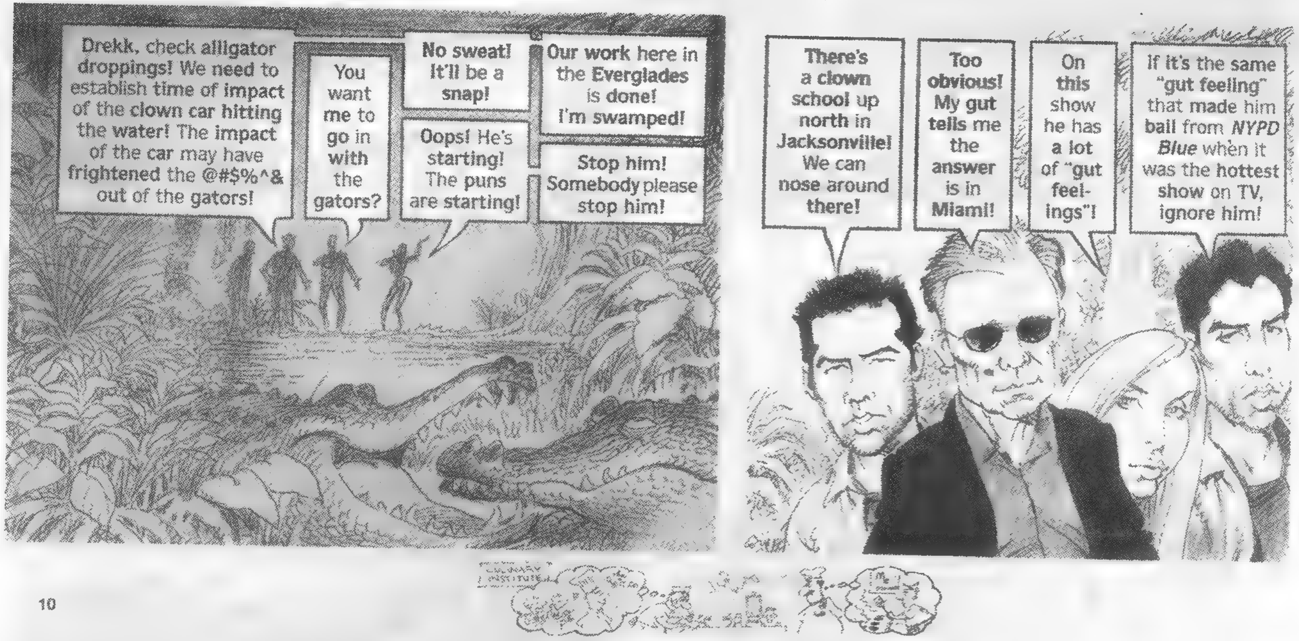
Comic Book Artist not so long ago.

A Hall review on *The Essential Thor* Vol. 1 is similarly prone to leaps of fanciful conjecture, such as attributing to Thor co-creator Stan Lee a lesser interest in and knowledge of mythology than co-creator and artist Jack Kirby. Ironically, Hall appears not to have noticed that the despised Larry Lieber scripted the first nine Thor stories included in the volume.

I was also less than enamored of Dan Beck's article on a 1961 issue of *Batman*. The piece summarizes what happens in said issue's three stories but offers no discussion of them beyond that or any insight into the era in which they were published.

Comic Effect #34 is an atypical issue. It's generally much better than this issue's score — a puny two Tonys — would indicate.

You'd do well to purchase a few earlier editions from the fanzine's spanking new website: *www.comiceffect.com.*

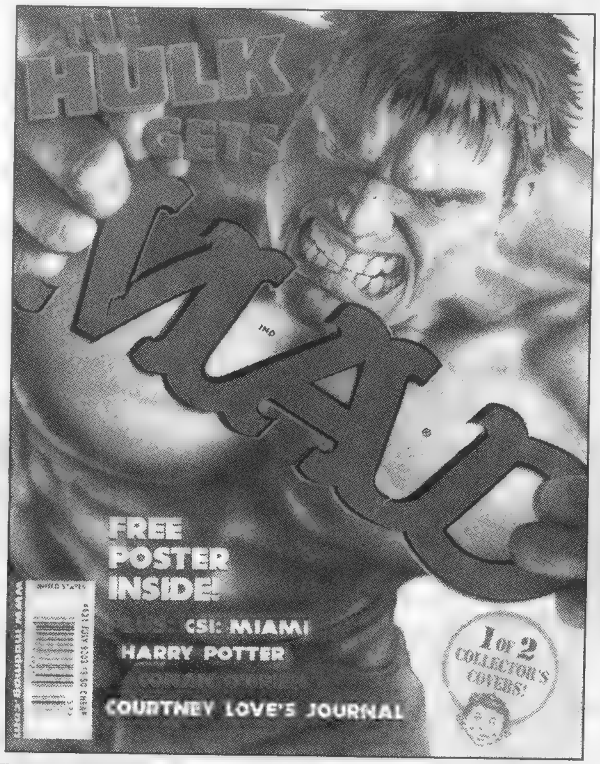

Drekk, check alligator droppings! We need to establish time of impact of the clown car hitting the water! The impact of the car may have frightened the @#$%^& out of the gators!
You want me to go in with the gators?
No sweat! It'll be a snap!
Oops! He's starting! The puns are starting!
Our work here in the Everglades is done! I'm swamped!
Stop him! Somebody please stop him!
There's a clown school up north in Jacksonville! We can nose around there!
Too obvious! My gut tells me the answer is in Miami!
On this show he has a lot of "gut feelings"!
If it's the same "gut feeling" that made him bail from NYPD Blue when it was the hottest show on TV, ignore him!
10

*Sergio Aragonés "marginals" (shown here at the bottom of a page of the "C.S.Oy: Miami" piece) still grace **Mad** magazine after more than 40 years.*

My son Eddie has discovered a passion for *Mad* magazine, ever since a neighbor gave him a stack of issues left behind by his own son. Always ready to encourage comics reading in my children — my daughter Kelly and I own a complete collection of *Buffy the Vampire Slayer* — I gave a Eddie a subscription to *Mad* on the occasion of his graduation from junior high. I also decided to resume reading the magazine myself, the better to have lofty discussions with him.

I'll let you know how that works out, because, with him being a typical 15-year-old on summer break, he currently sees my role in his life as providing transportation, food, allowance, and nagging reminders that his room won't clean itself. Then again, since he's smarter than I and even won an award in science, maybe he knows something about his room that I don't.

Regardless of this, I read *Mad* #431 ($3.50), the July issue of the magazine. If Eddie decides he wants to discuss it, I'm ready. Here are my "cheat" notes:


THE HULK GETS MAD
FREE POSTER INSIDE!
CSI: MIAMI
HARRY POTTER
COURTNEY LOVE'S JOURNAL
1 of 2 COLLECTOR'S COVERS!

The issue has two Hulk "collector's covers" and neither one of them even tries to be funny. A humor mag should give the potential customer a free joke on the cover; that's the publishing equivalent of a loss-leader.

It's been so long since I've read an issue of *Mad* that I was taken aback by the paid advertisements which now appear within its pages. But it was kinda cool seeing a weird Altoids ad drawn by Charles Burns.

The magazine itself offered a few hearty laughs, some moderate giggles, and too many gags that fizzled. The "C.S.Oy Miami" spoof by writer Arnie Kogen and artist Mort Drucker earned a few of those hearty laughs, but "Spy vs. Spy" was a disappointment. The color art by Peter Kuper makes the violence more grisly than cartoon. This incarnation of the strip is a poor replacement for the classic mix of dark-and-light comedy provided by the late Antonio Prohias.

If this issue's installment is the norm, maybe it's time to retire this feature.

Sergio Aragonés can always be counted on to provide good laughs and does so here. But did anyone notice one of his marginal toons appeared twice in this issue? I can't recall that happening when I was a regular *Mad* addict.

"Which Big Budget Summer Blockbuster Will Make the Most Money" by Barry Liebmann and artist Sam Sisco was diminished by another duplication, the repetitious use of "ass-trocious" as a derogatory adjective. It wasn't funny the first time I saw it and got less so with each new appearance.

The issue's big finish was a section on the then-forthcoming *Hulk* movie. Some of the material was good, but the various writers went to the "comics fans are nerds and wimps" well so often that I was ready to call them out and beat them with a rolled-up backing board. *Mad* was always at its best when it laughed *with* its readers, not at them. The new crew should learn that.

Maybe I should borrow some of Eddie's old issues. Because the best score I can give *Mad* #431 is two Tonys, and that, given *Mad*'s historical importance, is posterior-tively *Sad*.

I don't have the exact dates and times yet, but I've agreed to participate in three panels at this year's Comic-Con International in San Diego, July 17-20.

Adam Messano will moderate a panel on "Reviewing Comics for the Web." He is the editor in chief of *wellredpress.com*, which reviews comics, manga, gaming, and more.

As true Tony-philes know, in addition to this weekly gig, I also post my "Tony's Online Tips" columns three times a week at: *www.perpetualcomics.com.*

Kevin Young and the Christian Comic Arts Society is providing a discussion on "Spiritual Themes in Comics," something in which I've had a keen interest, as witness my work on *Ghost Rider* and *Satan's Six*.

Despite this being the year of a farewell tour, I promise not to make any "Last Supper" jokes at this panel.

Finally, unless someone else puts in a request between now and the convention, I'll be sitting in on Mark Evanier's interview with Larry Lieber. I probably won't have anything particularly profound to add to the proceedings, but being on the dias assures me of quality time with Larry, who was a pleasure to work with during my time in the Marvel Bullpen and whose *Rawhide Kid* comics were among my favorite comics of the era.

You can also expect to find me behind the **CBG** booth for a few hours each day, ready and willing to answer your questions, deface your Isabella-written items with my signature, and mock my editors within an inch of my life. Huge fun is assured. ✦

***Tony's Tips!** is © Tony Isabella, 2003. Comments on or review items for this column should be sent to: Tony's Tips!, Box 1502, Medina, OH 44258. You can e-mail Tony at: **tony@wfcomics.com**.*

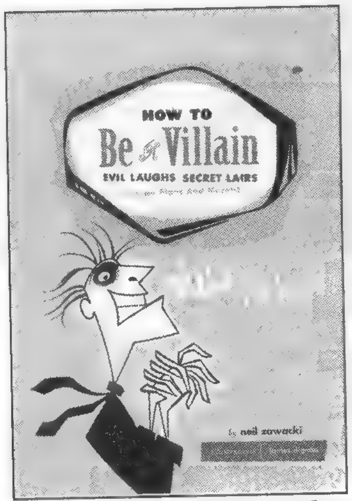
READING ROOM

Questions? Comments? Criticisms? Subpoenas?

Correspondence to CBG, 700 E. State St., Iola, WI 54990
or ohso@krause.com

How to be a Villain — Chronicle Books

$12.95, b/w with yellow, 160 pgs., available now
Writer: Neil Zawacki; Artist: James Dignan
reviewed by **Jack Abramowitz**



Make no mistake: This little hardcover is funny. But it suffers from others having passed this way before. If you have read a similarly themed comic book, a popular e-mail about what to do if you ever become an evil overlord, or a hysterical British import about how to be a super-hero, then the ideas put forth in *How to Be a Villain* will not seem as novel. If you are unexposed to earlier takes on this theme, you will, no doubt, appreciate more here.

This book provides scores of ideas for evil motives, evil lairs, evil fashions, and more. Not every idea presented requires it. Years of James Bond movies and Batman reruns should have taught us to shoot our enemies rather than enjoy the "excruciatingly slow hourglass death device." If we don't know it by now, this book won't help.

Probably the most original concept is the villain's-eye-view of the hero. Zawacki describes different types of heroes and how to thwart them. The scenarios to prepare the forces of evil for how the forces of good think are especially clever.

The art is appropriately wicked, yet simultaneously comical. Happily, they're not stingy with the illustrations.

www.chroniclebooks.com

How to be a Villain

PRO Funny.

CON Been there before.

GRADE: B-

The Eternal #1 — Marvel/MAX

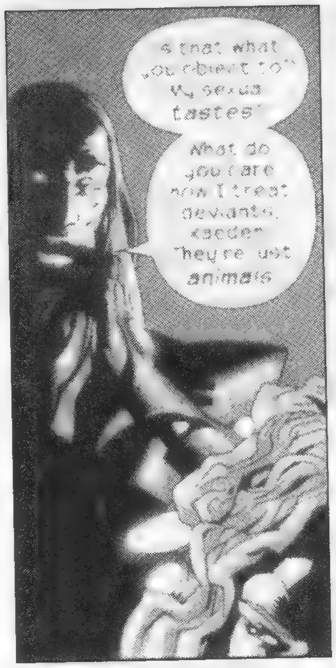
$2.99, color, 32 pgs., available now
Writer: Chuck Austen; Artist: Kev Walker
reviewed by **S.A. Bennett**

One problem with comic-book aliens is they're almost never alien *enough* — they're invariably revealed to be just humans in bad rubber masks. But you don't have to worry about that or running into Jack Kirby's cast in this extreme *Eternals* revamp which takes place at the literal dawn of man.

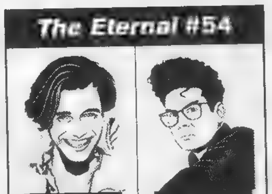
These Eternals are chillingly inhuman but soon they're all distracted from their mission for The Celestials, when, instead of Deviants, they turn protohumanoids into … girls. As with the *Inhumans* revival, Austen has taken the core concept and produced something wholly original using two of his favorite themes: religion and sex. Sometimes, you have to wonder why Marvel places one of its comics in the Max line but there's no confusion in this case.

Along with the copious amounts of nudity and fairly discreet group sexual activity, there's a casual comment concerning extreme sexual mutilation (thankfully taking place off panel) that may make readers shudder. But there's nothing gratuitous here, just strong storytelling.

www.marvel.com


Is that what you object to? My sexual tastes?
What do you care how I treat deviants, Kaeden? They're just animals

The Eternal #54



PRO Jeska

CON Kurassus

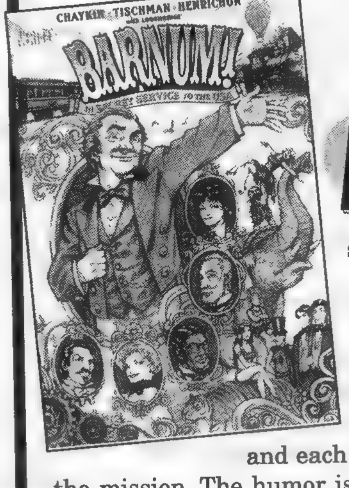
GRADE: B

PICK OF THE WEEK

Barnum!

DC/Vertigo

$29.95, color, 128 pgs., available now
Writer: Howard Chaykin, Artist: David Tischman



Melding elements of *Wild, Wild West* with the real P.T. Barnum's own brand of showmanship and panache, Chaykin and Tischman serve up a rollicking good adventure.

The plot is simple: The U.S. government hires Barnum and members of his circus to thwart a plan by Nikola Tesla to break apart the United States and form a new nation out of the Western states.

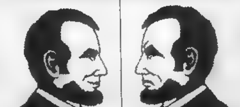
The cast of characters are individualistic and each member of the team serves a distinct role in the mission. The humor is subtle, but it's there, and fans of Chaykin's work will appreciate all the extra work that's gone into this one-shot.

Looking at the book's structure, it appears this was planned as a six-issue mini-series that was then redesigned as a stand-alone volume. It still works, but the price point is that much higher. Would six issues at $2.95 each for a total of $17.70 have sold as well as this collection at $29.95? It was nice to have the whole story in one package — and perhaps this is the way future mini-series that aren't assured of success should be presented — but a more affordable softcover alternative should have been considered.

reviewed by **Brent Frankenhoff**

www.dccomics.com; ISBN: 1-4012-0072-9

Barnum!



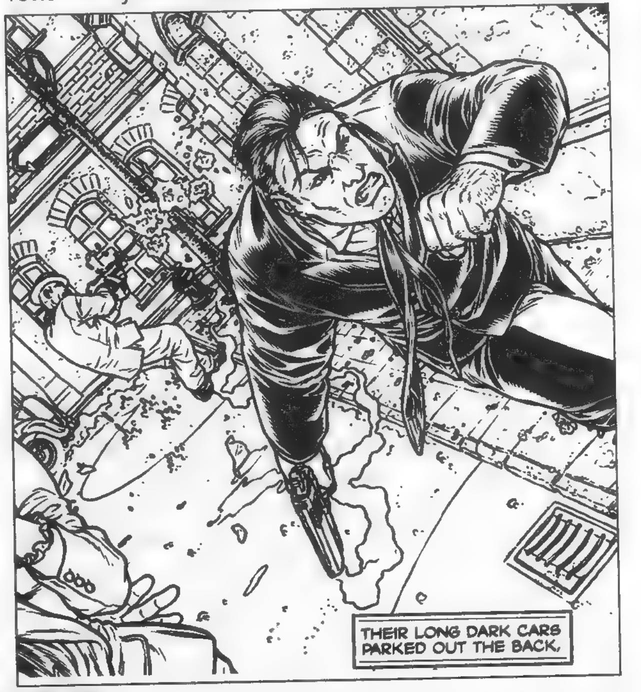
PRO Great adventure.

CON Why a one-shot?

GRADE: A

Alan Moore's Another Suburban Romance — Avatar

$7.95, b/w, 64 pgs., available now
Writers: Alan Moore, Antony Johnston
Artist: Juan Jose Ryp
reviewed by **Jim Johnson**


THEIR LONG DARK CARS PARKED OUT THE BACK.

Never has there been a better time to be an Alan Moore fan; the wealth of stories that continues to pour from this man's mind boggles everyone else's. But it's likely that those familiar with Moore's traditional fare from WildStorm's ABC line or even his occasional oddball contributions to Top Shelf's lineup might miss his more unusual and graphic work for Avatar Press.

Avatar has a reputation for coaching some pretty strange stuff out of some of comics' top writers, and this is a typical example. It actually consists of Johnston's adaptation of three separate stories that compose, surprisingly, a stage play written by Moore. These disparate stories almost defy description; the first is a man's nightmarish wanderings through a city full of such everyday elements as child cannibals, disease-ridden public transportation, and bombs under barstools. The second is a poetic romp through the lifestyle of a 1920s gangster. The last is Moore himself wandering through a city ripe with aspects of the more familiar hells of urban living. All are carefully rendered with Geof Darrow-like precision by Ryp.

If Moore's work is a seven-course feast, then

Another Suburban Romance

PRO Good Moore, not great.

CON Eight bucks!

GRADE: B

this is what's left for the doggie bag. But even table scraps should be enough to help satisfy the appetite of fans who can't get enough Alan Moore in their comic diet. Even at eight bucks.

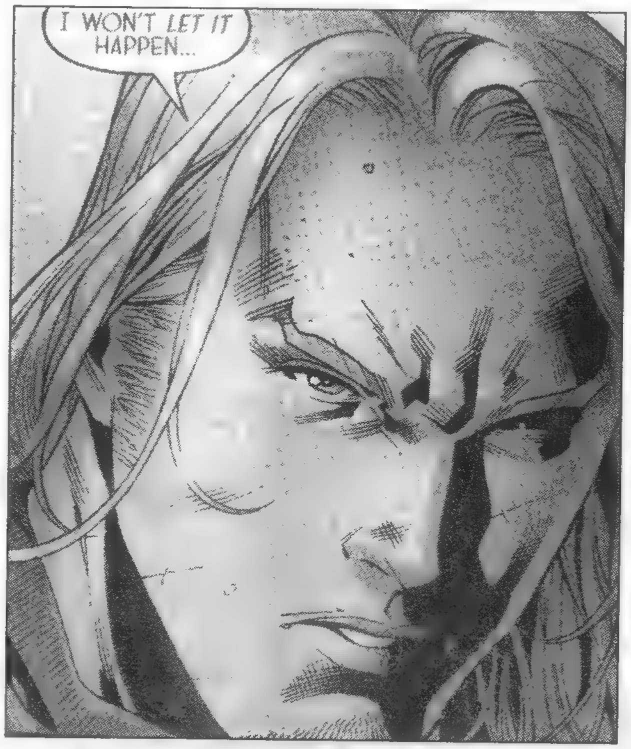
www.avatarpress.com

Scion #36 CrossGen

$2.95, color, 32 pgs., available now
Writer: Ron Marz; Artist: Jim Cheung
reviewed by **Karen O'Brien**

A pivotal issue in the current story arc, *Scion* #36 is not to be missed. Bron and Yelena are married despite Ethan's desperate protests, and Ethan reveals the Tigris invasion plot to an unreceptive King Dane. Queen Mariella intercedes and imposes a family truce (why didn't she smack the boys around sooner?), forcing Dane and Ethan to shake hands. Through this contact, Ethan finally discovers that King Dane was replaced by Mai Shen. (One question to Mariella is: If your thick-headed son Kai noticed something was wrong with Dane, why didn't *you*?) The ensuing battle between Ethan and Mai Shen preserves the balance this title maintains between action and story — action sequences further the story and aren't inserted simply because fights with energy swords are cool.

In a title rich with strong sub-plots, one of the most intriguing is the role of the "lesser races." The unexpected appearance of Skink and his brief exchange with the false King Dane indicate possibilities for the potential of the lesser races that no one in the royal houses has considered.


I WON'T *LET IT* HAPPEN...

Scion is a title firing on all cylinders (or fuel injectors, if you must). It's a thoughtful tale of diverse kingdoms populated by evolving (not stagnant, thank you) characters and a sigil-bearer who may have only scratched the surface of his abilities. It's also a thoughtful marriage of words and art used in balance for the single purpose of furthering the story. Bravo.

Scion #36

PRO A real page-turner.

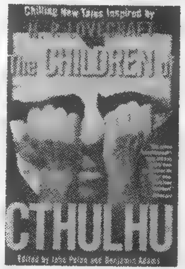
CON Over too soon.

GRADE: A

www.crossgen.com

Children of Cthulhu Del Rey

$14.95, 469 pgs., available now
reviewed by **Jack Abramowitz**


Chilling New Tales Inspired by H. P. LOVECRAFT
The CHILDREN of CTHULHU
Edited by John Pelan and Benjamin Adams

"Authenticity is the all-important thing, for the final criterion of authenticity is not the dovetailing of a plot but the creation of a given sensation."

This quote, from H. P. Lovecraft's *Supernatural Horror in Literature*, is used by author Poppy Z. Brite at the end of her Elvis-based short story "Are You Loathsome Tonight?" It serves as an apology for many of the stories in this volume.

Readers may expect every story to be firmly entrenched in the Cthulhu mythos, and that's just not the case. For sure, many are smack-dab in HPL's world or dance around its outskirts, but others are tangential, at best.

Among the mythos-true moments in these 21 short stories are a police hunt involving frozen Leng, a linguist's attempt to analyze the Pnakotic Manuscripts, and a hacker's threat to post the *Necronomicon* online. (The latter, "A Fatal Exception Has Occurred at …" by Alan Dean Foster, will, no doubt, appeal to those who enjoyed Lawrence Watt-Evans' "Pickman's Modem," reprinted in *Cthulhu 2000*.)

Other tales are creepy, horrific, or just plain weird but may not feel particularly "mythosy." "The Cabin in the Woods" by Richard Laymon, for example, is very well-written but is more reminiscent of "The Blair Witch Meets Rodan" than Cthulhu.

So consider the above HPL quote. For creating a given sensation, this is the book. For dovetailing plots, perhaps it's not.

Children of Cthulhu

PRO Excellent horror.

CON Not pure Cthulhu.

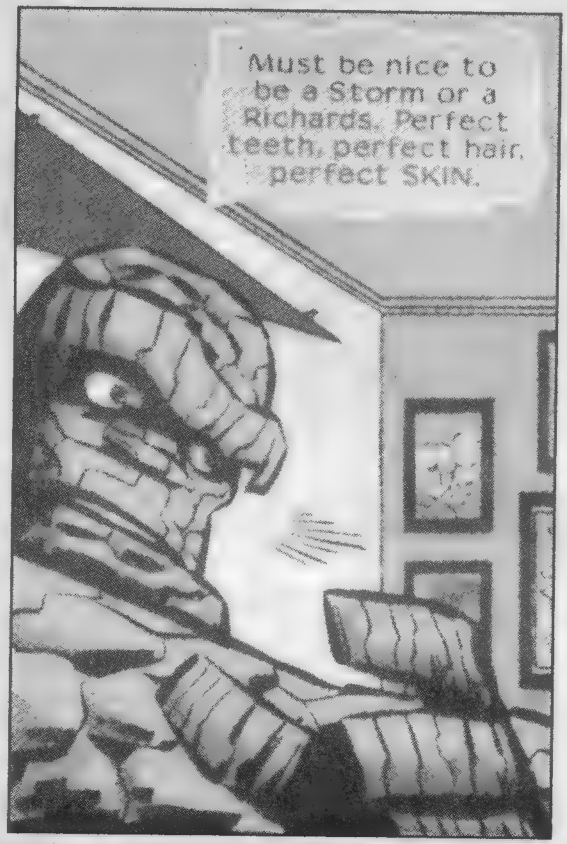
GRADE: B

READING ROOM REPORT CARD

From CBG #1544 and #1545

Arsenic Lullabies #1-3	A
Batman: Gotham Knights #41	C+
Cities of the Fantastic	A
Clamp School Detectives	B
The Comic Book Makers	A
Crux: Test of Time TPB	A-
CSI #1-5	A-
Domino #1	B
Gatekeepers #1	B-
Happy Mania Vol. 1	B
Human Defense Corps #1	A-
Incredible Hulk #54	B+
Ranma1/2 Vol. 1	A-
Revolutionary Girl Utena Vol. 3	B
Rubber Necker #1-2	B+
Sarai Vol. 8	B-
Spirited Away Vol. 5	A
Titans/YJ: Graduation Day #1	C
Trouble #1	A
Voltron: Defender of the Universe #1	B
Wolverine #1	B+
The Wretch Vol. 1	A
The Yellow Jar	A

SERIES SPOTLIGHT


Must be nice to be a Storm or a Richards. Perfect teeth, perfect hair, perfect SKIN.

Startling Stories: The Thing – Night Falls on Yancy St. #1-2 **Marvel**

$3.50@, color, 40 pgs.@, available now
Writer: Evan Dorkin; Artist: Dean Haspiel

While Evan Dorkin isn't the most unlikely person to ever work for Marvel, his writing for the company is still an unexpected pleasure, since it's clear he has a real love for the old Marvel universe — The Red Ghost included.

But he also knows street-level New York City and is enough of a grumpy malcontent himself to "get" Ben Grimm (there's none of that lovable teddy bear "Ha-Ha, I'm just kidding" nonsense here), which makes his story a lot more than just another Marvel comic book — it has the atmosphere of an independent film.

For one thing, Ben meets a woman so well-realized and far removed from Stan Lee's demure "nice girls" that it's actually kind of plausible when she falls for him. And Dean Haspiel's intentionally rough art is perfect for depicting The Thing, giving him a kind of depth that gets the reader thinking about what kind of sound he makes when he walks.

Thing: Night Falls #1-2

PRO Hazel.

CON No cigars.

S.A. Bennett

GRADE B

www.marvel.com

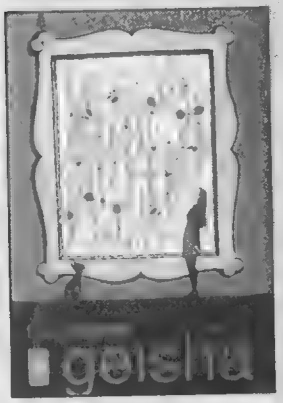
COMICS GUIDE

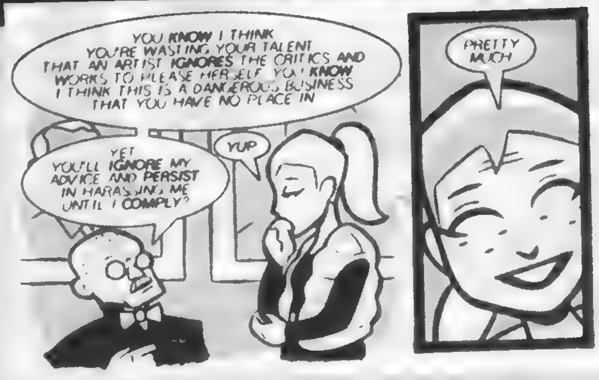
By **Maggie Thompson**

The Complete Geisha

Oni

Andi Watson, black and white, ISBN 1-929998-51-1152 pgs., $15.95, available now.



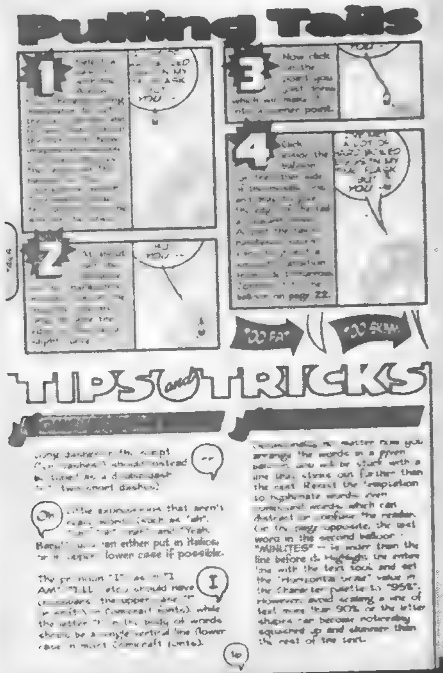

YOU KNOW I THINK YOU'RE WASTING YOUR TALENT
THAT AN ARTIST IGNORES THE CRITICS AND WORKS TO PLEASE HERSELF. YOU KNOW I THINK THIS IS A DANGEROUS BUSINESS THAT YOU HAVE NO PLACE IN
YET YOU'LL IGNORE MY ADVICE AND PERSIST IN HARASSING ME UNTIL I COMPLY?
YUP
PRETTY MUCH

"Jomi is an android girl who wants to find her place in life." That's the way Watson describes the character who's been adopted by a human family but who faces discrimination in almost all her endeavors. The paperback collects *Geisha* #1-4, a one-shot, and a short story from a summer vacation special. Jomi's goal is to be a professional artist, and one of her problems is whether an android is regarded as being capable of producing fine art (though her ability to ape other artists is acknowledged). Is it a metaphor for the life of a comic-book artist? Could be, but it's not necessary to take the story on that level; it's a pleasant adventure story with an appealing central character and an often interesting supporting cast. Watson's work has been grabbing attention since his excellent *Skeleton Key* fantasy series began in 1995. His minimalist style combines with careful plotting and clearly drawn characters for entertaining stories. www.onipress.com;www.andiwatson.com

Comic Book Lettering, the Comicraft Way

Active Images

Richard Starkings, John Roshell, color, ISBN 0-9740567, 64 pgs., $9.95, available now.

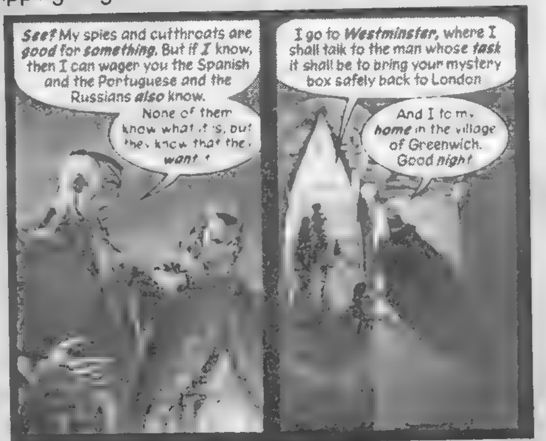

Pulling Tails
1
2
3
4
TOO FAT
TOO SKINNY
TIPS and TRICKS

This paperback will obviously be of *most* interest to would-be comic-book letterers. However, it is a distillation of information that *anyone* evaluating comics should consider. How should the tail of a speech balloon be designed (see left)? If the letterer follows the instructions, how will the finished page look? Anyone who has bought Comicraft electronic lettering fonts (and every once in a while, the company has astounding sales, so that even the novice can add appropriate fonts to his computer) will find this an essential bonus to the excellent tools already available. And even a non-letterer can use its content to understand why some comics are hard to read and some are a pleasure. Starkings began by hand-lettering and eventually with Roshell formed a studio that developed an incredible variety of computer fonts. Starting with a history of comics lettering (including such details as why comics use mostly uppercase letters), he and Roshell lead the reader through the arcane art — *and* make the trip *entertaining*. There are tributes to Starkings' favorite letterers (and footnotes about others), the story of Comicraft, comics pages, and page after page of analyses. Want to know more about comics? It's a must-buy. Want to make your own comics? It's a must-buy. Don't miss it. www.activeimages.com

1602 #1 (of 8)

Marvel

Neil Gaiman, Andy Kubert, Richard Isanove, color, 40 pgs., $3.50, shipping Aug. 13.


See! My spies and cutthroats are good for something. But if I know, then I can wager you the Spanish and the Portuguese and the Russians also know.
None of them know what it is, but they know that they want it.
I go to Westminster, where I shall talk to the man whose task it shall be to bring your mystery box safely back to London
And I to my home in the village of Greenwich. Good night

Speaking of "must-buys" ... The promotional information for *1602* calls this "a rich new vision of the Marvel Universe that Gaiman promises is not a 'What If' story. But how do Spider-Man, the X-Men, Nick Fury, Dr. Strange, Daredevil, Dr. Doom, Black Widow, Captain America & more Marvel stars appear in the year 1602?" There are already guesses about why this series will belong on every Marvel fan's shelf, and it's too soon to pull back the curtain on some of it. But a reading of the first issue already makes it clear that the creative team on this project is at the top of its form. Gaiman transforms and inserts iconic Marvel characters (at right, 1602 versions of Nick Fury and Doctor Strange) into Elizabethan England in a story that is well under way by the conclusion of the first installment. Rumors of Armageddon, tortures of the Inquisition, songs of a blind singer, a treasure from Jerusalem, a ship from the New World, and more form the foundation on which a well-crafted story is sure to be built. Some may dismiss this as just another "what if" type of story. Don't dismiss it. Top writing and top art make this project a treat. Those who grab it from the beginning will be glad they did. www.marvel.com

Marvel Encyclopedia Vol. 3: Hulk

Marvel

$19.99, color, 208 pgs., available now
Writer: Kit Kiefer
reviewed by **Jack Abramowitz**

If someone cares about The Hulk, this book is an invaluable resource. At $20 for a hardcover edition, it's also a good buy. It's just not much of an encyclopedia.

Since this is the third volume in a series, readers may have certain expectations. Foremost among these are "who's who" pages with stats on The Hulk and his supporting cast.

There is a nice comparison of all the incarnations of The Hulk ('60s, TV, movie, '90s, *etc.*), but precious little about his rogues' gallery.

What little there is is irreverent. The Absorbing Man is "the dark side of The Wonder Twins without the monkey." Black Bolt is a "deaf, dumb, and blind kid [who] sure plays a mean pinball." And Kiefer "double dog dare[s]" us to guess what The Chameleon does.

No, as a resource on The Hulk as he appears in the Marvel universe, it's pretty useless. But as a resource on The Hulk in the real world, well, that's a behemoth of a different color.

The Hulk in comics is explored, including his "salad days" [groan]. Hulk merchandise is examined. Special, loving emphasis is placed on the TV show. And some excellent stories are reprinted (although some of these also appear in the movie-adaptation trade paperback).

Cynics will consider this a 208-page ad for the movie, but it's actually a fine book. Marvel just does readers a disservice by making it an installment in a series to which it bears no resemblance.

www.marvel.com

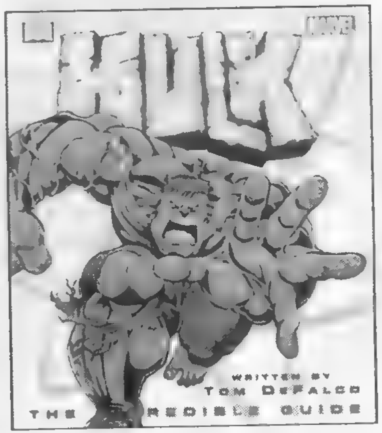
Marvel Encyclopedia: Hulk

PRO	CON
Fine resource.	Not encyclopedic.

Hulk: The Incredible Guide

DK Publishing

$24.99, color, 128 pgs., available now
Writer: Tom DeFalco
reviewed by **Jack Abramowitz**


HULK
WRITTEN BY TOM DeFALCO
THE INCREDIBLE GUIDE

Now *this* is a Hulk history!

The Incredible Guide is the latest in a series that includes such other Marvel mainstays as Spider-Man, as well as such DC icons as Superman.

Like the other DK volumes, it is both visually stimulating and intellectually satisfying. Large images dominate one- and two-page spreads, surrounding vignettes and accompanying text.

The allotment of space is appropriate. Doc Samson, She-Hulk, and Jarella each get two pages. Wendigo, Zzzax, and The Gremlin get a page each. Such minor characters as Harpy and Psyklop get a sidebar on appropriate pages.

Not only are characters analyzed; historical events are, likewise, reviewed. Hulk battles against Thor, and Thing and Spidey get their day in the sun, as does the death of Betty Banner. Even alternate Hulks — such as the Ultimate and 2099 versions and the "The End" Hulk — are included.

If there's one shortcoming, it's that the sources of all the details are not cited. The reader interested in back issues has no clue where to look.

Despite this relatively minor flaw, this is as comprehensive a history on The Hulk as has been written.

Hulk: The Incredible Guide

PRO	CON
Informative and attractive.	Sources not cited.

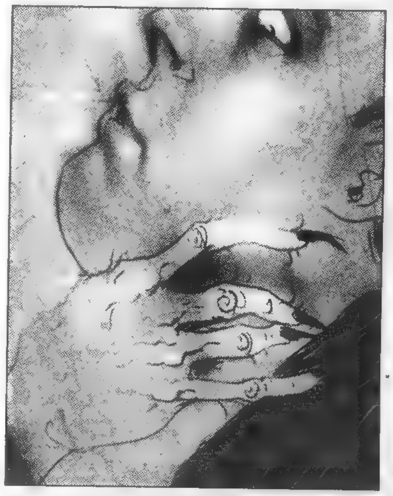
GRADE: A

Dark Days #1 Idea + Design Works LLC

$3.99, color, 32 pgs., available now
Writer: Steve Niles; Artist: Ben Templesmith
reviewed by **Jim Johnson**

When the first issue of this series' predecessor was solicited, there was little, if any, advance word of mouth to promote it. But the hook to *30 Days of Night* was its setting in a northern Alaskan town during its annual month-long period of darkness, and this hook is what initially pulled in readers.

Set in Los Angeles rather than Barrow, Alaska, the sequel promises no such unusual setting, but it doesn't need to. With the anticipation generated by last year's acclaimed series, writer Niles knows that readers are already hooked, so he jumps right in with a story that captures readers with the same all-encompassing fear and suspense that kept them peeking from under the covers last time.



Not to say that there's any kind of sameness to the story — far from it. Besides the shift from cold and dark Alaska to sunny southern California, there's a shift in tone, as well. *30 Days* heroine Stella Olemaun takes the offensive this time, launching a crusade against vampire clans wherever they might exist, to prevent another tragedy like that seen in Barrow. The suspense this time isn't from a standpoint of helplessness or being victimized; it's generated from the uncertainty of what this newly launched war will bring.

Dark Days #1

PRO	CON
Another great start.	60 days of wait.

GRADE: A

Artist Templesmith adjusts his art, as well. The tones are a little brighter and more colorful, representative of a conflict that has escalated beyond the confines of a desolate location. As before, this series wastes no time getting started, but, unlike the all-too-short *30 Days*, the six issues allotted this time around may allow for a little more character and story development than was present in the original.

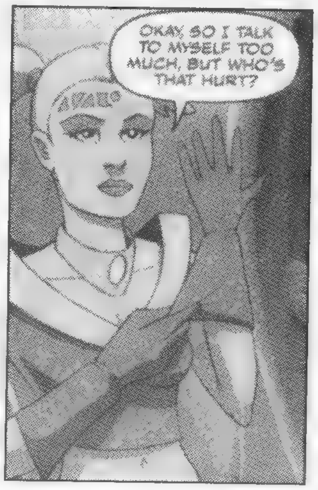
www.idwpublishing.com

Misplaced Image

$2.95, color, 32 pgs., available now
Writer and artist: Joshua Blaylock
reviewed by **S.A. Bennett**

There are lots of comics out now that don't have even a single good idea to their names, let alone two, so you have to give *Misplaced* credit for what it gets right.

Idea One is the plot, sort of an inversion of *Wizard of Oz* featuring our plucky heroine, Alyssa. (She's a post-modern smoothie made from equal parts Judy Jetson and Tank Girl, the results being a butt-kicking sex bomb who's still comfortable enough to be some lucky boy's best friend.)


OKAY, SO I TALK TO MYSELF TOO MUCH, BUT WHO'S THAT HURT?
AVAKO

Idea Two is have a seemingly benign Legion of Super-Heroes techno-utopia (with just a touch of Flash Gordon's Mongo around the edges) turn out to be a *1984*-style mind-control regime.

So there's plenty of

THE REVIEW CREW

Brent Frankenhoff

Managing editor of ***Comics Buyer's Guide***, Brent manages this rotating circle of ***CBG*** Review Crew writers. In between, he finds time for reviews.
Review copies to 700 E. State St., Iola, WI 54990

S.A. Bennett

S.A. is also a member of the Retailer Review panel for ***CBG***'s *Comics in Your Future.*
Review copies to Dark Star Comics, 237 Xenia Ave., Yellow Springs, OH 45387

Jim Johnson

Jim has been a fan of mainstream, independent, and alternative comics for longer than he cares to admit and has given a mental review to each and every comic book in his collection.
E-mail Jim at: JimsReview@Yahoo.com

Brett Weiss

A former owner of Fantastic Comics & Cards, Brett has collected comics for almost three decades. He is now a full-time freelancer, writing-reviews.
Review copies to 6537 Moonglow Ln., Watauga, TX 76148

Jack Abramowitz

Jack is the administrator of a national youth movement. He's been collecting comics for 30 years and writing about them for 10.
Review copies to P.O. Box 1147, New York, NY 10274-1147

Karen O'Brien

Karen O'Brien is a Krause Publications book editor whose collection began with a mid-'70s issue of Superman. Oh, and she's a gamer, too.
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Misplaced

PRO Alyssa.

CON Arthur.

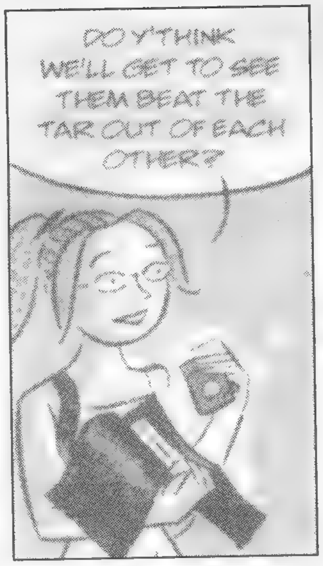
GRADE: B

wish fulfillment appeal here and a likable lead, which only makes one wish the execution was a little more assured. It's all more than a little awkwardly staged, though the thin art is for once actually helped more than hindered by computer coloring effects. Overall, though, it's an interesting enough first issue.

www.image.com

Love Fights #1 Oni

$2.99, b/w, 32 pgs., available now
Writer and artist: Andi Watson
reviewed by **Brett Weiss**


DO Y'THINK WE'LL GET TO SEE THEM BEAT THE TAR OUT OF EACH OTHER?

Written and illustrated by Andi Watson (*Geisha*, *Skeleton Key*), *Love Fights* #1 is a charming little piece that is kinda realistic, kinda cartoonish, and a lot of fun to read. The everyman protagonist is a likable fellow named Jack, an artist who draws the super-hero comic book *The Flamer*, a name that invites all manner of speculation regarding the sexual preference of the super-hero in question (who actually exists in the "real" world).

Jack struggles with editorial pressure from The Flamer's agent, and there's a witty reference to King Herod (spoken by Jack, indicating the intelligence of the character) regarding the fact that the agent wants no more mention of children or babies in the comic book. Jack's biggest struggles, however, concern his missing cat, his shyness and awkwardness around women, and his inability to get (or even ask for) a date.

Love Fights #1

PRO Quirky take on super-heroes.

CON Sketchy super-heroics.

GRADE: B+

Thanks to Watson's playful, yet sincere, art and writing style, readers are sure to stick around for the next issue.

It's to be hoped that some of Jack's issues will be resolved (at least partly).

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CBG's weekly nostalgia celebration!

"At ***CBG****, we recognize that the classic comics of yesteryear are why most of us got into comics in the first place. It's our mission to celebrate those comics by reminding you of great characters and stories, presenting insights into what creators had in mind, and searching out affordable reprints!"*

The Metal Men transform!

Doc Magnus' took on human disguises as The Silver Age neared its end!

Ask Mr. Silver Age, Page 36

The creators, characters, and series people are STILL talking about today!

FLASHBACK

10 years ago

DC Vice President-Editorial Director **Dick Giordano** entered retirement July 1, 1993. However, the "retirement" included a long-term agreement with DC under which he provided editorial and consulting services as well as freelance artistic services. "I aim to pleasure myself," Giordano said, "My goal is to do the kind of work I'll enjoy doing and refuse the work that won't add to the quality of my life."

15 years ago

Consternation was the general reaction, when it was announced in July 1988 that **Michael Keaton** would play Batman and **Jack Nicholson** The Joker in a film scheduled for release the following year.

20 years ago

John Byrne, Ron Wilson, and **Joe Sinnott** produced *The Thing* #1 (Jul 83).

25 years ago

Archival Press published *Back for More* (Jul 78), a collection of humor, horror, and science-fiction stories illustrated by **Bernie Wrightson**.

30 years ago

The Archie Comics Group hired **Gray Morrow** as editor of a line of mystery and adventure comics to be published under the name of Red Circle Comics in the summer of 1973.

65 years ago

"The Origin of Superman" was retold in the 10th anniversary issue of *Superman*, #53 (Jul 48).

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Celebrating a non-anniversary for graphic novels

By **R.C. Harvey**

At Comic-Con International: San Diego this year, they'll be observing, they say, the 25th anniversary of the birth of the graphic novel. Well, yes and no. What's actually being remembering is the 1978 publication of Will Eisner's *A Contract with God*, which, retroactively, is perceived as the first graphic novel.

Eisner's book is unquestionably worthy of an anniversary celebration: It launched Eisner into yet another of his pioneering careers, his third. After (1) participating in the shaping of the comic-book form and then (2) adapting the form to instructional purposes, Eisner now began to use the form to tell stories that would engage adult readers — stories, he once said, about heartbreak and personal crisis and other matters that move adults.

Today, the graphic novel is attracting more and more attention in the book world. Libraries are beginning to stock graphic novels, bookstores are aggressively marketing them, Hollywood is turning them into movies (*Road to Perdition* and *Ghost World* were born as graphic novels), and columns and reviews are appearing in trade journals for librarians, booksellers, and the publishing industry.

At the BookExpo in Los Angeles at the end of May, a special pavilion was set up to highlight the genre, and Saturday, May 31, was designated "Graphic Novel Day," replete with panel discussions and book-signing events.

Coining the term. Deserving as *A Contract with God* is as a benchmark in the evolution of this new literary form, it is not the first graphic novel, nor did Eisner invent the term "graphic novel."

The term "graphic novel" has been around since November 1964, when Richard Kyle conjured it up to correct what he felt was a deficiency in cartooning argot. In his *Wonderworld* contribution to *K-a* #2, Kyle said, "I cannot help but feel that 'comic book' and 'comic strip book' are not only inappropriate and antiquated terms with which to describe … genuinely creative efforts" at more serious endeavors in the field … "but are also terms which may easily prevent the early acceptance of the medium by the literary world."

Kyle's promulgation of his coinage was an unabashed attempt at giving the medium greater artistic status, a public-relations maneuver, pure and simple. "Graphic novel" is just a high-falutin' way of saying "comic book." But there is more to it than mere linguistic cosmetics.

In a letter to me, Kyle elaborated on the need he felt then, in 1964, for a new terminology instead of the terms already in circulation: "In comics, ideation, pictures, sound (including speech and sound effects), and indicators (such as motion lines and impact bursts), are all portrayed graphically in a single unified whole. Graphics do not 'illustrate' the story; they *are* the story. … In the graphic story, all the universe and all the senses are portrayed graphically. And 'graphic story' and 'graphic novel' say it as clearly and directly as you can — which is what American English desires with all its heart and soul."

Term and form come together. In the years after Kyle's coinage, the form was toyed with variously, but the term and the form were not united until Kyle did it in 1976, with the publication of George Metzger's *Beyond Time and Again*, a hardback compilation of an underground newspaper strip Metzger had produced weekly.

Eisner may not have invented either the term or the form, but he has pioneered the form more seriously and skillfully than anyone else since 1978, producing graphic novels with great dedication and imagination and aiming, determinedly, at adult readership. And he's been doing it for 25 years, a quarter of a century — a feat worthy of celebration on its own merits, regardless of its historical significance.

After 1978, the next cartoonists to explore the form purposefully were Frank Miller, Alan Moore, and Art Spiegelman, all in 1986. Both Miller and Moore worked in the super-hero genre, Miller with *Batman: The Dark Knight Returns* and Moore with *Watchmen*. These works gave the graphic novel mainstream visibility and boosted the notion that comics weren't just for kids any more.

The form evolves. And Spiegelman's *Maus* took the next step. He brought out the first part of *Maus*, his graphic novel about a son's relationship to a father who had survived the Holocaust, in 1986, and, when the second part was published in 1992 and won Spiegelman a Pulitzer Prize, comics achieved a notable respectability and were on the way to literary status.

"It took about 10 years for the content [of graphic novels] to catch up with the opportunity," said Scott McCloud, cartoonist and author of *Understanding Comics*. "The first real forays into graphic novels were just more interesting super-heroes. The idea of stepping out of that genre didn't really catch on until the late 1990s."

Eric Wetzel, a senior editor at *Book* magazine, said, "We're moving into an age where there's a growing contingent of people in their 20s and 30s who have the time and money and the interest in reading something new." They are, he explained, "people who grew up on comic books."

Graphic novels were the subject of a cover story in the *Today's Librarian* for July 2001, and, in the Winter 2001 issue of the *Library Journal*, Robert G. Weiner wrote an extensive article extolling the value of installing graphic novels in libraries. "Graphic novels can provide a cost-effective means of increasing circulation in your library and can please your patrons immeasurably," he wrote.

Even the super-hero graphic novel, which is often but a hardback reprinting of a series of previously published comic books in which the story was initially serialized, are worthy of serious attention, Weiner contended. The stories of the super-heroic universes of Marvel and DC make up a modern-day mythology, where heroic striving serves as a metaphor for the human struggle in ordinary life but on a grander scale. ✦

B INSIDE THIS SECTION

● **Ask Mr. Silver Age** by Craig Shutt ....36 | ● **Dear Captain** by Andrew Smith 40

Catching up with Gentleman Gene Colan

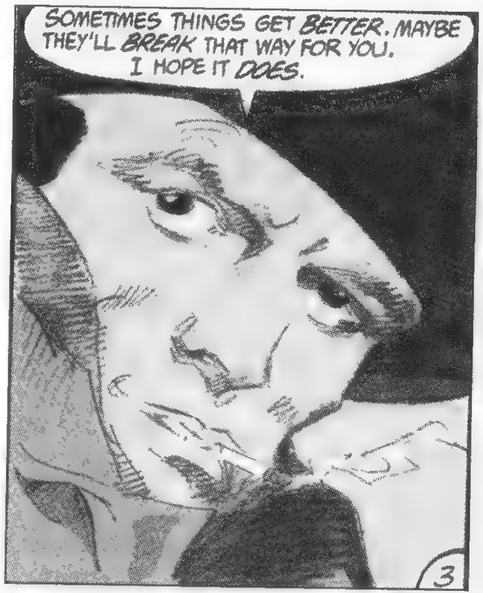
A 60-year veteran of the industry looks back

CATCHING UP WITH
Gene Colan

By **Tim Lasiuta**

Gene Colan is truly a gentleman. His work has appeared in *Captain America*, *Captain Marvel*, *Daredevil*, *Howard the Duck*, *Batman*, *The Avengers*, *Hopalong Cassidy*, *Nathaniel Dusk*, *Tomb of Dracula*, *Silverblade*, *Wonder Woman*, and many more titles. He spoke with ***CBG*** about his work, his life, and his future.

"I got my start in the comic-book industry before I entered the service, it must have been around 1944 or 1945," Colan told ***CBG***. "I tried DC Comics, and they were very encouraging. They told me to go to art school and study anatomy. I didn't want to go to any school, I thought I was ready, then. But I wasn't. So I took their advice and went to the Art Students League for a while. I got a summer job with Fiction House in Manhattan. I met Murphy Anderson, who was also working there at the same time. I was around 18 or 19 at the time.


SOMETIMES THINGS GET BETTER. MAYBE THEY'LL BREAK THAT WAY FOR YOU. I HOPE IT DOES.
3

Nathaniel Dusk is one of Colan's favorite characters.

"I did all kinds of stuff for Fiction House," he said. "From war stories, even jungle stories, they really threw a lot of stuff at me that I didn't know the first thing about. I met George Tuska and many others I forget right now. I would always compare my work with theirs and I could see how much I really had to learn.

"Right after that, I went into the Air Force. I got posted in Manila with the occupation forces. I did a lot of art for the officers' club, and stuff like that: nothing of any consequence, really. I did some other work for the *Manila Times*: my impressions of Army life and what I thought of Manila, that sort of thing. Right after I got out of the service, the first thing I did was try to get work out of Marvel Comics. They gave me my first real professional position. That's when I met Stan Lee.

"As a young artist, I had many artistic influences; Syd Shores certainly was one. On the outside [in newspaper strips], Milton Caniff (*Terry and the Pirates*), Alex Raymond (*Flash Gordon*), and Hal Foster (*Tarzan*). These people were illustrators. [*Blackhawks* and E.C. artist] Reed Crandall, as well, was one of my influences. He was a wonderful artist and he wound up leaving the industry."

Gene Colan had many inkers over the years. "Al Williamson was one of my favorite inkers," he told ***CBG***. "Frank Giacoia was another. I never had too many good inkers by my standards. My style is never easy to ink. I was never a linear artist, nor did I outline things so clearly. I pencil for myself, so the work is pleasing to look at, and it was hard getting an inker who could follow it. A lot of inkers didn't take the time and trouble to put down what made the work so it was really good, and others did.

"The industry has changed so much since I started almost 60 years ago. When I started out, the process was: There would be pencillers, then inkers. I always wondered why the artists couldn't have their work reproduced from the pencils. I didn't like inking; I was slow. They didn't have the printing abilities they have now. The turning point for me was when publishers were willing to reproduce from pencil and take that risk. They knew they could get the detail from the pencil; it was a matter of effort. I had good success with that. I did all the *Nathaniel Dusk* [DC, 1984-1986] stories that way.

"I still keep busy. I have been fortunate over the years to have built a following. I get commissions to do work from fans. I don't do stories any more, but, on occasion, I will work for Dark Horse. In the past, I have done quite a bit of work for them. The rest are commissions, and I am doing well with them.

"Now, I am trying to get into fine arts. I am trying to switch from work that I did years ago to new, original work. I think I'll do well with it. I am trying to get into a gallery and paint what I want to paint and see if people will like it. I really don't want to be told what to do any more. I want to get beyond that."

Gene Colan can be found on the web at *www.genecolan.com*. ✦

IN BRIEF ...

DC to release first *ElfQuest* collection

DC Comics will reprint its first collection of *ElfQuest* material Sept. 10 for $9.95.

The 192-page trade paperback *Elfquest: Wolfrider* will reprint the first seven chapters of "Wolfrider" from *Elfquest* Vol. 2 #19, #21, #23, #25, #27, and #29; "Phantom of the Berry Patch" from *ElfQuest: Blood of Ten Chiefs*; "Starfall, Starrise" from *ElfQuest: Hidden Years* #5; "Out of the Woods" from *ElfQuest: New Blood Special* #1; "Eclipse of the Heart" from *ElfQuest: New Blood 1993 Special* #1; and "Fur Flower's Gift" from *ElfQuest: New Blood 1993 Special* #1.

The black and white volume will feature the talents of Wendy Pini, Richard Pini, Christy Marx, Mercedes Lackey, Andy Mangels, Brandon McKinney, Charles Barnett III, Wendi Lee, Terry Beatty, Sarah Byam, and Rick Estrada.

BIRTHDAYS and INDUSTRY EVENTS

Mon 7 JUL

CBG #1549 ships

Born on this date:
Lon Roberts (1947)
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Tue 8 JUL

Born on this date:
Irwin Hasen (1918) – **85** years ago
Mort Castle (1946)
Mickey Allen Clausen (1955)
Stan Woch (1959)
Whilce Portacio (1963) – **40** years ago
Brian LeBlanc (1971)

Wed 9 JUL

Born on this date:
Virginia Romita
Terry Kavanagh
Tony Di Preta (1921)
Murphy Anderson (1926)

New Comics Day! Scheduled to ship:

CrossGen: *Masters of the Universe* TPB, *Mystic* #38

Dark Horse: *Blackburne Covenant* #4, *Grendel: God & and the Devil* #6, *Invincible Ed* #3

DC: *Adventures of Superman* #618, *Doom Patrol* #22

Image: *Clockmaker* #5, *G.I. Joe* #20, *Misplaced* #2

Marvel: *Captain America* #15, *Emma Frost* #1, *Iron Man* #70, *Punisher* #29, *Ultimate X-Men* #35

Thu 10 JUL

Born on this date:
Tom Mason
Joe Shuster (1914)
Bob Larkin (1949)
Gerard Jones (1957)
Sandra Chang (1964)

Fri 11 JUL

Born on this date:
Ron Zalme
Dan Barry (1923) – **80** years ago

Sat 12 JUL

Born on this date:
Richard G. Taylor (1950)
Carole Curtis (1954)
John Holland (1959)
Richard C. White (1959)
George Booker (1965)
Phil Jimenez (1970)

Sun 13 JUL

Born on this date:
Ernie Colon
Mike Ploog (1940)
Tom Palmer (1942)
Wayne Vansant (1949)
Scott Rockwell (1958) – **45** years ago

The high tribunal: The Gathings Committee Investigation

Dangerous ground: Proposing legislation

By **Steven E. Mitchell**

In the weekly newsletter distributed June 16, 1951, to the newspapers in Arkansas' First Congressional District, Rep. Ezekial Candler Gathings (he preferred to use his initials, E.C., or his nickname, "Took"), warned: "Many radio and television programs, as well as certain scurrilous books and comics[,] are corrupting the minds and morals of the American people. Especially is this true of the younger generation upon whom we must rely for leadership in the days that lie ahead."

According to Gathings, some radio and television programs and publications "have been unwholesome, undermining and most harmful in effect." As a result of a months-long study, he had determined "that radio and television are not the lone culprits, but that something should be done to curb and prohibit the distribution of many cheap, pocket-size, paper-back books."

His study, he wrote, had convinced him that "juvenile delinquency and disregard for laws have increased in this country because of the laxity in which these problems have been dealt with ... any type of presentation which would glamorize the law-breaker in his activities is a great disservice to the young people of the nation and to all Americans as well." As a solution, Gathings was "drafting a bill which would provide for a Federal censorship board which would have jurisdiction over the type of programs and literature that could be presented or distributed to the American public."

Unlike Tennessee Sen. Estes Kefauver, who apparently saw the twin perils of organized crime and juvenile delinquency as a springboard for his own political ambitions, Gathings had already achieved his most coveted political goal — chairmanship of the House Agriculture Committee — in 1946 and may have viewed the issue of harmful publications as a moral crusade, rather than a means of furthering his own ambitions. Born in Mississippi, Gathings had moved with his family to Arkansas when he was 12. Among his earliest jobs was rewinding motion-picture reels at the theater in Earle. He received a law degree from the University of Arkansas and was first elected to the U.S. House of Representatives, as a Democrat, in 1939.

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Come Murder Me

Gathings claimed to have first been alerted to the dread influences of paperback books at a drugstore on Connecticut Avenue in Washington, where he regularly bought cigars. Each time he visited the store, according to Gathings, "'there would be a long line at the bookstand looking at the lewd covers ... I thought, what is this country coming to, if we are distributing this type of thing to the youth of the land.'"

Gathings failed to propose legislation to create a censorship board but he did act quickly against the publications and programming which had drawn his attention. On June 25, 1951, in the first session of the 82nd Congress, Gathings introduced two resolutions that targeted the unwholesome influences he had identified.

> ***"What is this country coming to, if we are distributing this ... to the youth of the land."***

House Resolution (H.R.) 278 authorized an investigation by the Committee on Interstate and Foreign Commerce of "offensive and undesirable radio and television programs." A second resolution, H.R. 279, empowered the House Committee on the Post Office and Civil Service "to conduct a full and complete investigation and study to determine the extent to which books (particularly the so-called pocket-size books) containing immoral or otherwise offensive matter, or placing improper emphasis upon crime, violence, and corruption, are being made available to the people of the United States through the United States mails or otherwise ..."

In addition, the committee or a subcommittee was directed to make recommendations for legislation to prevent the publication and distribution of the offending or harmful publications. Both bills were referred to the Committee on Rules, and no further action was taken during the session.

Despite his lack of success in the first session, in the second session of the 82nd Congress, Gathings resumed his efforts against programming and publications. On Jan. 24, 1952, the Arkansas representative met with counsels for the Post Office and Civil Service Committee and discussed possible actions against magazine and book publishers. Committee counsels suggested that Gathings contact both the Justice Department and Post Office to determine if the publications were in violation of existing postal laws. They also recommended he write book and magazine trade associations and urge that they act against the offensive publications.

Finally, it was suggested that a joint committee — composed of members of the committees on the Judiciary, Post Office and Civil Service, and Interstate and Foreign Commerce — be formed to inquire into violation of postal statutes, the publication of obscene literature, and offensive television programming. Following his discussion with the committee counsels, Gathings next met with Rep. Edward Rees, R-Kan., who was receptive to Gathings' suggestions. In both 1949 and 1951, Rees had proposed bills to prohibit the sending of "blasphemous matter" through the mails. Now, Rees promised Gathings, "he would go right along with us ... he would be glad to introduce a resolution or do anything that ... Gathings would like for him to do."

Less than one month later, on Feb. 7, Gathings introduced House Resolution 520, which proposed the creation of a select committee "to conduct an investigation and study of offensive and undesirable books and radio and television programs." The 15-member committee — comprising members from the Post Office and Civil Service, Interstate and Foreign Commerce, and Judiciary committees — would be charged with determining whether the radio and television programs and books — "particularly the so-called pocket-size books" ... "currently available to the people of the United States contain immoral or otherwise offensive matter or place improper emphasis on crime, violence, and corruption."

True to his promise, on Feb. 27, Rees submitted House Resolution 541, which was virtually identical in wording to Gathings' proposal but which called for a committee of only nine members, rather than 15. On March 4, in a letter to Rees, Gathings agreed that the lower number of committee members would be preferable. On March 20, Carl Elliott, D-Ala., submitted House Resolution 581, a third version of Gathings' original bill.

As the bills advanced through the legislative process, concerns about the scope of the investigation proposed by Gathings and his colleagues and the areas of responsibility of the various House committees prompted revisions to the original inquiry. During consideration by the Committee on Rules of H.R. 520, the Interstate and Foreign Commerce Committee objected that including both programming and publications in the same investigation would impinge on its authority over broadcasting. Gathings answered the concerns of the committee by withdrawing H.R. 520 and reviving H.R. 278, originally introduced in June of the previous year. The investigation urged by H.R. 278 focused only on radio and television programs and would be conducted by the Federal Communications Commission Subcommittee of the Interstate and Foreign Commerce Committee.

On April 3, to address the publications originally targeted in H.R. 520, Gathings submitted a new bill, H.R. 596, which would create a select committee "to conduct an investigation and study of offensive and undesirable books, magazines and comic books," the first version of his proposal in which comic books were named as part of the inquiry. Rees presented an identical resolution, H.R. 597, on the same day, and Chauncey W. Reed, R-Ill., offered a third resolution with the same wording the following day. ✦

***Next week:** Gathings accuses horror and crime programs and publications of contributing to an increase in crime.*

COMICS SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

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14 VF 26.00
15 VF 20.00
16 VF/NM 17.00
18 VF 12.00
19 NM 24.00
20 F+ 8.00
22 F+ 8.00
23 VG 4.00
25 F+ 8.00
26 NM- 14.00
27 VG 3.00
28 VF 10.00
29 VF 10.00
30 VF/NM 12.00
31 VF 10.00
32 F 6.00
33 F/VF 8.00
36 F/VF 10.00
38 F+ 6.00
39 F+ 8.00
40 VG 3.00
41 VF/NM 12.00
42 F+ 7.00
43 F/VF 9.00
45 F/VF 8.00
46 VF 6.00
48 F 3.00
49 VF/NM 7.00
50 NM- 12.00
61 F- 3.00
62 VF/NM 7.00
63 VF/NM 8.00
65 VG 3.00
67 F+ 4.00
70 VF 6.00
71 VF 6.00
SUB-MARINER ANNUAL
1 VF/NM 16.00
2 VF/NM 10.00
SUGAR & SPIKE
8 G 40.00
21 VG- 45.00
26 VG- 45.00
32 VG- 28.00
42 FR/G 5.00
57 VG 18.00
60 VG+ 20.00
63 G- 6.00
66 VG 12.00
68 G- 6.00
69 VG/F 16.00
71 G/VG 10.00
72 F/VF 38.00
74 VG+ 15.00
75 VG 15.00
76 VG 15.00
77 VG- 12.00
78 VF+ 55.00
78 VG 13.00
79 VF 50.00
81 VF 35.00
82 VG 10.00
85 VF/NM 55.00
85 F+ 24.00
SUGARFOOT
1209 VG/F 20.00
SUNDANCE KID
3 G 3.00
SUPER COMICS
119 VF 40.00
SUPER DC GIANT
14 F/VF 20.00
16 VG 7.00
23 VF 25.00
24 VF 25.00
24 VF 25.00
26 F/VF 15.00
27 F+ 6.00
SUPER DUCK
3 G+ 20.00
42 F/VF 28.00
73 VG+ 12.00
81 VG 10.00
82 VG+ 12.00
87 F- 16.00
88 VG/F 12.00
SUPER FRIENDS
2 NM 18.00
3 NM 15.00
6 VF 6.00
7 NM 12.00
8 NM 12.00
9 NM 12.00
10 NM- 10.00
11 NM 10.00
12 NM 10.00
13 VF/NM 7.00
14 VF 9.00
16-26 NM 10.00
30 VG/F 3.00
31 VG/F 3.00
32 F+ 3.00
36 VF 5.00
37 VF/NM 6.00
39-41 VF 5.00
42 VG 3.00
44 VF 5.00
45 VF+ 6.00
46 VF+ 6.00
SUPER GOOF
1 VF- 26.00
2 thru 6 VF 15.00
7 VG 3.00
8 F/VF 8.00
9 VF 12.00
10 F- 3.00
11 VF/NM 8.00
12 F+ 5.00
13 VF 8.00
14 VF- 7.00
15 VG/F 3.00
18 VG 3.00
19 VG 3.00
20 VF/NM 9.00
21 NM 10.00
22 F+ 4.00
24 VF 6.00
25 VF- 5.00
26 F- 3.00
27 NM- 8.00
29 VF 6.00
30 VF 6.00
31 NM- 6.00
33 NM- 6.00
34 VF/NM 4.00
35-59 NM- 6.00
64 NM 9.00
65 NM 9.00
66 VF 5.00
67 NM 6.00
68 NM- 4.00
69 NM 6.00
70 NM 15.00
SUPER HEROES (DELL)
2 VF- 16.00
3 F+ 10.00
SUPER MAGICIAN COMICS, VOL. 2
9 VG/F 55.00
SUPER MOUSE
2 VG/F 33.00
44 VG 8.00
45 F- 10.00
SUPER POWERS (1984)
1 VF/NM 5.00
2 NM 5.00
3 NM- 5.00
SUPER POWERS (1985)
1 thru 6 NM 6.00
SUPER POWERS (1986)
1 VF 3.00
2 NM 3.00
SUPER RABBIT
4 VG 45.00
SUPER SPY
2 PR/FR 25.00
SUPER VILLAIN CLASSICS
1 NM 6.00
SUPERBOY
45 NBC 5.00
54 FR 10.00
56 G- 18.00
58 VG+ 45.00
60 VG+ 45.00
65 FR 8.00
66 G- 15.00
68 G/VG 80.00
68 G 55.00
73 FR- 6.00
74 G- 10.00
75 FR 6.00
77 G/VG 20.00
83 VF+ 70.00
83 VG/F 24.00
86 F/VF 85.00
89 VG 65.00
89 F/VF 150.00
90 VF- 60.00
90 FR 5.00
91 F/VF 48.00
92 F- 25.00
93 VG+ 24.00
96 VF+ 50.00
96 FR/G 5.00
97 FR 4.00
97 VG 12.00
99 VG+ 14.00
100 G 20.00
100 VG 35.00
101 F+ 20.00
101 G/VG 8.00
103 F+ 20.00
103 VG/F 12.00
104 G/VG 8.00
104 VF/NM 50.00
105 VF+ 44.00
106 VG 10.00
107 VG+ 12.00
108 F/VF 30.00
109 F+ 20.00
110 F/VF 30.00
111 F- 12.00
113 VF+ 45.00
114 VG 10.00
115 VG/F 12.00
115 NM- 60.00
116 VF 38.00
118 F/VF 28.00
120 VF- 35.00
121 VG 10.00
122 F+ 18.00
123 VF- 30.00
125 VG/F 12.00
126 G/VG 8.00
127 G 5.00
128 VG/F 12.00
130 VG- 5.00
131 F+ 15.00
132 VG 8.00
132-134 VF 26.00
135 G/VG 6.00
136 VF/NM 33.00
138 VF+ 45.00
138 VG 10.00
139 VG 8.00
140 VG 8.00
140 VF/NM 33.00
141 VF+ 15.00
142 VF/NM 24.00
142 F/VF 14.00
143 VF 20.00
144 VG 6.00
145 VF/NM 24.00
146 F/VF 15.00
148 VF 20.00
149 VF- 16.00
150 VF 20.00
150 VF 20.00
151 F/VF 15.00
152 VF 20.00
153-154 VF/NM 24.00
155 VF- 16.00
156 VF 24.00
157 VG 6.00
158 VG 4.00
159-161 VF/NM 15.00
162 VF 12.00
163 VF 12.00
163 VF/NM 15.00
164 VF 12.00
164-168 VF/NM 15.00
169 F+ 8.00
170-171 NM 22.00
172 VF/NM 18.00
173 VF/NM 18.00
174 VF 24.00
175-177 VF/NM 15.00
178 VG 4.00
179 VF/NM 18.00
180 NM 25.00
180 VF 15.00
181 NM 25.00
181 VG 4.00
182 VF+ 17.00
183 VF/NM 18.00
184 VF/NM 18.00
185 F- 12.00
186 F/VF 10.00
187 NM 25.00
187 VG/F 15.00
188 NM 12.00
189 F/VF 6.00
190 VG 3.00
191 VF/NM 10.00
192 F/VF 6.00
193 F+ 7.00
194 NM- 10.00
195 VG 4.00
196 VF/NM 8.00
197 VF 18.00
198 F+ 8.00
199 VF/NM 14.00
200 VF/NM 16.00
201 NM- 12.00
202 NM- 35.00
203 F/VF 10.00
204 F 6.00
206 F+ 7.00
207 VF 9.00
208 VG 4.00
209 NM 15.00
210 VG 4.00
211 F/VF 5.00
214 VF/NM 8.00
215 VF 7.00
216 VF- 7.00
217 VF/NM 8.00
218 NM- 10.00
219 NM- 10.00
220 VF/NM 8.00
222 VF/NM 7.00
223 VF 6.00
224 F+ 4.00
225 VF 6.00
226 VF 6.00
227 F+ 4.00
228 VF 6.00
229 VF/NM 7.00
230 VF 6.00
233 NM 15.00
234 VF 9.00
243 NM- 12.00
244 F/VF 6.00
246 NM- 9.00
247 NM- 9.00
249 F+ 4.00
258 NM 7.00
SUPERBOY, NEW ADVENTURES OF
1 NM 6.00
2 thru 49 NM 3.00
SUPERCAR
2 G/VG 18.00
4 VG 30.00
SUPERGIRL (1972)
1 F+ 15.00
1 VF+ 34.00
2 NM 24.00
2 NM 24.00
3 VG/F 5.00
4 F 6.00
5 thru 9 VF/NM 18.00
10 F+ 10.00
SUPERMAN
32 FR/G 70.00
49 VG 175.00
50 FR 50.00
54 G/VG 95.00
62 FR 40.00
68 VG 125.00
71 VG 125.00
74 G- 55.00
76 G/VG 295.00
82 VG 110.00
98 VG+ 95.00
109 G/VG 60.00
113 G 35.00
115 VG+ 80.00
126 G/VG 45.00
133 VG/F 50.00
134 F 70.00
136 VG 45.00
138 G/VG 35.00
140 VG 50.00
142 VF 100.00
143 F 60.00
144 VG 40.00
148 VG/F 50.00
150 VF- 60.00
152 F+ 34.00
154 F/VF 48.00
154 G 9.00
155 F/VF 52.00
155 VG+ 22.00
156 VG 18.00
156 VF+ 74.00
157 VG 16.00
157 VG 16.00
159 VG+ 18.00
160 VF- 60.00
160 G+ 10.00
161 VG 18.00
163 VG 15.00
164 F/VF 38.00
164 VF 50.00
165 VG 14.00
166 VF 50.00
167 VG+ 22.00
168 F/VF 38.00
169 F 20.00
170 VF 50.00
171 VG+ 15.00
172 F+ 28.00
173 F/VF 38.00
174 F+ 28.00
174 F+ 28.00
175 F/VF 38.00
177 F+ 28.00
178 F/VF 38.00
178 VG+ 18.00
179 VG+ 18.00
180 F+ 28.00
181 VG 12.00
182 F+ 22.00
183 VF- 48.00
183 F/VF 38.00
184 VF/NM 54.00
184 VG 12.00
184 F+ 22.00
185 F+ 22.00
186 VF 40.00
187 F+ 35.00
187 VF 55.00
188 F+ 22.00
189 F 18.00
190 F- 16.00
190 VF/NM 54.00
191 F+ 22.00
191 NM- 65.00
193 NM 90.00
193 G 10.00
194 VF/NM 54.00
194 F/VF 30.00
195 VG 12.00
195 VF+ 45.00
196 VG/F 15.00
196 VF/NM 54.00
197 VG/F 18.00
197 VF/NM 65.00
198 VG 12.00
198 NM- 65.00
199 F+ 90.00
199 F- 60.00
200 VG/F 15.00
201 VG/F 10.00
202 VF 45.00
203 F+ 15.00
204 VF 30.00
204 F+ 15.00
205 VF/NM 38.00
205 VG/F 9.00
206 F/VF 22.00
206 NM 50.00
208 VF+ 35.00
208 VF 29.00
209 VF/NM 38.00
209 F/VF 22.00
210 VF/NM 38.00
210 VF/NM 38.00
211 F/VF 22.00
213 F+ 15.00
213-216 VF/NM 38.00
218 F 10.00
219 VF+ 26.00
219-220 VF/NM 30.00
220 F/VF 18.00
221 VF+ 25.00
221 VF/NM 30.00
223 NM 40.00
223 F+ 12.00
224 VF 23.00
224 NM- 35.00
225 VF/NM 30.00
225 VG/F 8.00
226 NM- 35.00
226 VF/NM 28.00
227 F+ 20.00
228 VF+ 25.00
228 F/VF 18.00
229 VF/NM 28.00
229 F/VF 18.00
230 VF 23.00
231 VF 24.00
232 VF 35.00
232 VF 35.00
232 VF/NM 45.00
233 F- 14.00
234 NM- 30.00
234 F+ 10.00
235 VF/NM 25.00
235 VF/NM 25.00
236 VF 20.00
236 VF 20.00
237 VF/NM 25.00
237 VF 20.00
238 VF/NM 25.00
238 VF/NM 25.00
239 F/VF 30.00
239 VF/NM 50.00
240 VF/NM 16.00
240 VF/NM 16.00
241 VF/NM 20.00
241 VF/NM 20.00
243 NM- 25.00
244 VF/NM 20.00
244 VF/NM 20.00
245 VG 15.00
246 NM- 25.00
246 VF 17.00
247 NM- 25.00
247 VF/NM 22.00
248 NM- 25.00
248 VF/NM 22.00
249 VF 24.00
250 VF+ 19.00
251 NM- 25.00
253 VF/NM 20.00
254 VF/NM 30.00
255 NM 15.00
255 VF 9.00
256 VF/NM 10.00
257 NM 15.00
258 NM- 12.00
259 NM 15.00
259 VG 4.00
260 NM 15.00
261 NM 15.00
262 NM- 12.00
263 NM 15.00
264 NM- 12.00
265 F/VF 6.00
266 VF/NM 10.00
267 VF/NM 10.00
268 F 6.00
269 VF/NM 10.00
270 NM- 12.00
271 NM 15.00
272 VF 23.00
272 VF/NM 30.00
273 VF/NM 10.00
274 NM- 12.00
275 VF/NM 10.00
276 VF/NM 10.00
277 VF+ 10.00
278 VF/NM 30.00
278 VG/F 8.00
279 NM- 12.00
280 VF/NM 10.00
281 F/VF 6.00
282 VF 9.00
283 VF 9.00
284 F+ 18.00
285 NM- 8.00
286 NM- 8.00
287 NM 10.00
288 F/VF 5.00
289 NM 10.00
290 NM 10.00
291 VF/NM 7.00
292 NM 10.00
293 VF 6.00
294 NM 10.00
295 F+ 4.00
296 NM- 8.00
297 VF 6.00
298 VF 6.00
299 NM- 8.00
304-350 NM 6.00
352-398 NM 5.00
400 NM 7.00
413 NM 5.00
415 NM 5.00
419 NM 5.00
420 NM 5.00
423 NM 10.00
SUPERMAN 1980 (FANZINE)
NM 15.00
SUPERMAN ANNUAL
1 NBC 40.00
3 F- 90.00
3 G/VG 45.00
5 VG+ 44.00
5 VG- 36.00
6 F+ 65.00
7 F- 35.00
8 VF- 74.00
8 VG 22.00
9 NM 8.00
11 NM 18.00
SUPERMAN FAMILY
164 NM- 40.00
165 VG/F 7.00
166 NM 33.00
166 NM 33.00
167 VF/NM 25.00
168 VF/NM 24.00
169 NM 33.00
170 NM- 18.00
171 VF/NM 15.00
172 NM 22.00
173 VG/F 5.00
174 VF/NM 15.00
175 VF/NM 15.00
176 F/VF 9.00
177 NM- 12.00
178 VG/F 5.00
179 NM- 12.00
180 NM 14.00
181 NM- 12.00
183 VG/F 5.00
184 VG 5.00
185 F+ 8.00
186 VG 4.00
187 NM 14.00
188 VF/NM 10.00
189 NM 14.00
190 NM- 12.00
191 VF/NM 7.00
192 NM 10.00
194 VG 3.00
195 NM 12.00
196 NM 12.00
197 NM 12.00
198 NM 12.00
199 VF/NM 7.00
200 NM 12.00
201 F+ 4.00
202-210 VF/NM 5.00
211 F+ 4.00
213 VF/NM 5.00
214 F+ 4.00
216 VF/NM 5.00
218 F+ 4.00
220 NM 8.00
221 NM- 6.00
222 NM- 6.00
SUPERMAN FOR ALL SEASONS
1 NM 5.00
3 NM 5.00
SUPERMAN SPECIAL
1983 NM 5.00
1984 NM 5.00
1985 NM 5.00
1992 NM 6.00
SUPERMAN SPECTACULAR (1982)
NM 12.00
SUPERMAN VS. THE AMAZING SPIDER-MAN
1 NM- 80.00
1 VF/NM 65.00
1 VG/F 18.00
SUPERMAN: THE ODYSSEY
NM 6.00
SUPERNATURAL THRILLERS
1 F+ 12.00
2 VF 10.00
3 VF 10.00
4 VF/NM 12.00
5 VF/NM 50.00
5 VF 38.00
6 VF/NM 12.00
7 NM- 18.00
8 VF/NM 15.00
10 NM 22.00
12 VF 12.00
SUPER-TEAM FAMILY
1 VF/NM 14.00
2 VF/NM 10.00
3 VF/NM 10.00
4 VF+ 10.00
5 VF/NM 10.00
5 (CGC) 9.4 48.00
6 VF/NM 10.00
7 NM 14.00
8 thru 14 NM 18.00
15 NM 20.00
SUPER-VILLAIN TEAM-UP
1 VG 6.00
4 NM 15.00
5 VG 4.00
6 F+ 4.00
7 F+ 4.00
8 VF 6.00
9 VF 6.00
11 F- 3.00
12 F+ 4.00
13 VF/NM 7.00
16 NM 10.00
SUSIE Q SMITH
377 VF+ 30.00
SUSPENSE
4 VF- 150.00
SUZIE
56 G 15.00
59 G 10.00
60 G/VG 16.00
68 VG 20.00
SWAMP THING
1 F/VF 60.00
1 VF/NM 100.00
1 NM- 140.00
3 VF- 22.00
4 VG 6.00
5 VF 20.00
5 VG 5.00
6 VF 20.00
6 VG/F 7.00
7 VG+ 8.00
8 VF+ 24.00
8 VG 5.00
9 VF/NM 25.00
9 F/VF 15.00
9 (CGC) 9.4 110.00
10 F+ 12.00
11 VG+ 5.00
13 NM 15.00
14 NM [illegible]
15 VG 4.00
16 VG 4.00
17 VF/NM 10.00
18 VF/NM 10.00
19 NM 14.00
21 F 6.00
22 NM 14.00
23 NM 14.00
24 NM 14.00
SWAMP THING (SERIES 2)
1 NM 6.00
2 VF/NM 3.00
3 thru 15 NM 4.00
16-19 NM 6.00
21 F/VF 8.00
23 NM 12.00
24 NM 15.00
25 NM 12.00
33 NM 5.00
35 NM 5.00
47 NM 4.00
50-64 NM 4.00
85 NM 4.00
SWEETHEART DIARY
45 NM- 22.00
SWEETHEARTS (VOL. 1)
99 F/VF 28.00
107 VF+ 40.00
115 F+ 20.00
SWEETHEARTS (VOL. 2)
68 F+ 9.00
78 F+ 9.00
96 VF/NM 18.00
SWEETIE PIE
1241 NM- 35.00
SWING WITH SCOOTER
1 F/VF 45.00
5 F+ 15.00
9 VF- 20.00
11 F/VF 12.00
12 NM 28.00
13 NM- 25.00
14 F- 8.00
29 F 6.00
31 VG 4.00
32 VF/NM 33.00
SWORD AND THE DRAGON
1118 VF/NM 75.00
SWORD OF SORCERY
1 F+ 8.00
2 VF 9.00
3 VF/NM 10.00
4 VF/NM 7.00
5 VF/NM 8.00
SWORDS OF HEAVEN GN (CHAYKIN)
VF 10.00
T.H.E. CAT (GOLD KEY)
4 VG 6.00
TALES CALCULATED TO DRIVE YOU BATS/1966
1 VF- 30.00
TALES FROM THE CRYPT
21 G/VG 130.00
25 G- 45.00
36 F+ 145.00
TALES FROM THE TOMB (EERIE) (VOL. 4)
1 NM- 40.00
TALES FROM THE TOMB (VOL. 2)
4 VF 28.00
TALES OF ASGARD
1 F+ 15.00
TALES OF SUSPENSE
10 VG 65.00
20 G 30.00
21 VG 45.00
22 VG 45.00
22 VG- 35.00
23 FR 14.00
25 VF- 145.00
26 F/VF 105.00
29 VF+ 140.00
29 FR/G 12.00
34 VG 35.00
34 F 54.00
36 VG+ 40.00
38 VG+ 40.00
40 VG 210.00
41 G- 55.00
41 VG- 110.00
45 VG- 60.00
47 VG 50.00
56 FR+ 5.00
57 G/VG 28.00
57 VF 125.00
58 VG- 50.00
59 VF/NM 275.00
60 VG/F 30.00
61 VF+ 70.00
61 VG 16.00
62 VF/NM 78.00
62 F+ 33.00
65 F/VF 80.00
65 VG/F 35.00
66 VF- 100.00
66 VG 30.00
67 VG 10.00
69 VG 10.00
71 VG+ 12.00
72 F+ 18.00
73 G 5.00
76 F- 12.00
77 VG 10.00
78 F+ 20.00
79 VG 12.00
80 F+ 25.00
80 VF/NM 60.00
80 (CGC) 9.0 120.00
81 F/VF 26.00
82 FR+ 3.00
83 F+ 18.00
84 VF 35.00
85 VG/F 12.00
86 F/VF 28.00
87 VF 34.00
87 F+ 20.00
88 F- 14.00
89 VF 35.00
89 VG/F 12.00
90 VF 35.00
90 F+ 20.00
91 F/VF 28.00
92 VF+ 38.00
92 VG 10.00
92 VF 34.00
93 F/VF 28.00
94 VF 35.00
95 VF+ 38.00
95 F+ 20.00
96 F/VF 24.00
97 VF/NM 45.00
97 VF 34.00
98 F/VF 28.00
99 F/VF 38.00
TALES OF THE BEANWORLD
1 F- 5.00
2 F 4.00
4 VF 6.00
5 NM 8.00
6 NM 8.00
7 NM 7.00
8 NM 6.00
9 VF 6.00
10 NM 6.00
13 VF/NM 6.00
TALES OF THE GREEN BERET
2 VG/F 5.00
TALES OF THE MYSTERIOUS TRAVELLER (VOL. 2)
15 NM 10.00
TALES OF THE WITCHBLADE
1 NM 10.00
TALES OF VOODOO (VOL. 2)
1 VG 8.00
TALES OF WELLS FARGO
1075 (FC) VG/F 22.00
1113 (FC) VF- 60.00
1215 (FC) 9.2 (CGC) 200.00
TALES TO ASTONISH
31 VG+ 48.00
33 VG/F 50.00
42 F 78.00
45 FR/G 10.00
48 VG/F 40.00
48 VG 33.00
49 G/VG 30.00
50 VG+ 25.00
51 F+ 35.00
52 VG 22.00
53 F/VF 60.00
53 F+ 40.00
54 F+ 40.00
54 VF/NM 100.00
54 VG/F 25.00
56 F 30.00
56 FR+ 6.00
58 VG 20.00
60 F- 50.00
60 FR+ 10.00
61 VG 14.00
62 F- 18.00
64 F/VF 40.00
64 F+ 28.00
65 VG 14.00
67 F/VF 40.00
67 F+ 28.00
68 F/VF 40.00
68 VG 14.00
69 F/VF 40.00
69 F+ 28.00
70 F/VF 48.00
71 VF 35.00
71 VG 10.00
72 VG/F 12.00
73 F+ 20.00
74 VF- 30.00
75 VF/NM 45.00
75 VF 35.00
76 F+ 20.00
78 VG/F 12.00
79 F+ 20.00
82 F+ 22.00
83 F 15.00
84 F/VF 28.00
85 VF 35.00
86 F+ 20.00
87 FR 3.00
87 VF/NM 45.00
88 F+ 20.00
90 NM- 55.00
90 VF+ 38.00
91 VF 35.00
91 VF/NM 45.00
92 VF- 35.00
93 F/VF 38.00
93 G 7.00
95 F+ 20.00
96 F+ 20.00
97 VF 34.00
97 VF+ 38.00
98 VF 34.00
98 VF 34.00
99 F/VF 28.00
100 VF 40.00
100 F/VF 33.00
101 F/VF 38.00
101 VF+ 55.00
101 F- 20.00
TALES TO ASTONISH (VOL. 2)
2 thru 13 NM 4.00
TAMMY TELL ME TRUE
1233 (FC) NM 85.00
TARGET COMICS (VOL. 7)
11 G/VG 15.00
TARZAN
12 F- 60.00
19 NM- 225.00
23 F+ 55.00
25 G- 15.00
30 VG+ 30.00
31 F/VF 55.00
34 VF 70.00
35 VF 70.00
36 VG/F 25.00
37 VG/F 25.00
37 F+ 40.00
38 F- 28.00
40 F/VF 55.00
41 PR 3.00
41 VF+ 55.00
42 F/VF 38.00
45 VF/NM 65.00
46 VF/NM 65.00
48 VG/F 18.00
50 VF 50.00
51 VF+ 55.00
53 VF 50.00
54 F+ 25.00
55 VF 35.00
58 F+ 18.00
59 VF/NM 50.00
61 F+ 18.00
62 VF/NM 45.00
63 VF 35.00
65 F/VF 25.00
66 F/VF 25.00
68 F+ 18.00
71 F 12.00
72 F+ 16.00
73 F/VF 22.00
76 F+ 16.00
77 VF- 28.00
78 VF+ 35.00
84 VF- 26.00
85 VF- 26.00
86 VF- 26.00
92 VF/NM 38.00
109 F+ 15.00
118 VF 25.00
120 F/VF 18.00
123 VF/NM 28.00
124 VF 23.00
126 F/VF 18.00
127 VF 23.00
135 F/VF 16.00
138 F 9.00
139 VF 30.00
140 VF/NM 26.00
142 VF 18.00
145 VF+ 24.00
146 F+ 12.00
148 VF- 18.00
150 VF/NM 26.00
154 VF+ 24.00
155 VF/NM 28.00
158 NM- 28.00
159 NM 32.00
160 VF/NM 24.00
161 F 9.00
162 NM- 32.00
163 VF/NM 22.00
164 VF/NM 22.00
165 NM- 32.00
166 VF 17.00
167 VG 6.00
168 F/VF 16.00
169 NM 28.00
170 VF 17.00
171 VG 6.00
172 VF/NM 18.00
173 VF+ 16.00
174 VF/NM 18.00
176 VF 15.00
177 VG/F 5.00
182 VF/NM 18.00
183 F/VF 12.00
185 F+ 9.00
187 F+ 9.00
188 VF/NM 18.00
189 VF/NM 18.00
190 F/VF 10.00
191 F 7.00
193 VF/NM 18.00
194 VF 15.00
196 VF/NM 18.00
197 VF+ 16.00
199 F 7.00
200 VF 20.00
201 F/VF 10.00
202 VF/NM 18.00
207 VF/NM 38.00
208 NM 25.00
209 NM 25.00
210 NM 18.00
211 VF/NM 13.00
212 NM 18.00
213-215 NM- 15.00
216 NM 18.00
217 VF- 10.00
218 NM- 15.00
219 NM 18.00
220 NM 18.00
221 VF 9.00
222-230 NM 14.00
231 VF/NM 24.00
232 VF 20.00
233 NM 33.00
234 F/VF 15.00
236 NM- 10.00
237 NM 12.00
238 NM 20.00
239 NM 12.00
240 NM 12.00
241 NM- 10.00
242 NM 12.00
243 VF 7.00
244 F+ 5.00
245 NM 12.00
246 VF 7.00
247 VF/NM 8.00
248-257 NM 12.00
258 VF/NM 8.00
TARZAN (MARVEL)
1 NM 9.00
2 thru 29 NM 4.00
TARZAN (MARVEL) ANNUAL
1 NM 4.00
2 NM 4.00
TARZAN DIGEST (DC)
1 VF/NM 45.00
TARZAN FAMILY
60 VF/NM 13.00
61 NM- 15.00
62 NM 18.00
63 NM- 10.00
64 VF/NM [illegible]
65 NM 12.00
66 NM- 10.00
TARZAN'S JUNGLE ANNUAL (DELL GIANT)
2 F/VF 48.00
4 VF- 50.00
4 VF/NM 100.00
TASMANIAN DEVIL
1 G+ 20.00
TEEN CONFESSIONS
11 NM 33.00
12 G 3.00
14 VF/NM 24.00
15 NM 33.00
TEEN TITANS
5 VG 12.00
9 G+ 7.00
9 NM- 60.00
13 VG 8.00
21 NM- 60.00
22 VG 10.00
25 F+ 12.00
26 F/VF 15.00
27 VF 20.00
29 F/VF 15.00
30 NM- 30.00
31 F/VF 15.00
32 VF 14.00
33 VG 4.00
34 VF/NM 16.00
35 VG 4.00
40 F/VF 8.00
43 VF 13.00
44 VF+ 10.00
45 VG 4.00
46 F+ 8.00
47 VF 9.00
50 VF/NM 18.00
51 NM- 12.00
52 VF/NM 10.00
53 NM 18.00
TEENAGE CONFIDENTIAL CONFESSIONS
2 F+ 10.00
6 F+ 10.00
10 NM 33.00
TEENAGE HOTRODDERS
6 VF+ 24.00
20 VF/NM 22.00
TEENAGE LOVE
23 VF 15.00
TEEN-AGE LOVE
50 VG 4.00
TELL IT TO THE MARINES
7 G 6.00
10 G/VG 9.00
TEN-STORY LOVE (VOL. 30)
2 VF+ 28.00
TEN-STORY LOVE (VOL. 35)
4 (202) VG 8.00
TERMINATOR (ALL TITLES AVAILABLE) PLEASE INQUIRE
1 NM 6.00
TERMINATOR: BURNING EARTH
1 NM 25.00
2 thru 5 NM 15.00
TERRY & THE PIRATES: LARGE FEATURE COMIC
6 NM 12.00
TERRY AND PIRATES
21 VG/F 25.00
23 F/VF 40.00
TERRYTOONS (ST. JOHN)
23 PR 6.00
81 VF+ 60.00
TERRYTOONS GIANT SUMMER FUN BOOK
102 VG 28.00
TESSIE THE TYPIST
13 VG/F 65.00
TEX RITTER WESTERN (FAWCETT)
13 F/VF 60.00
TEXAS RANGERS
12 G 5.00
15 VF/NM 26.00
18 VG 10.00
48 VF 14.00
57 VF/NM 16.00
THANOS QUEST
1 NM 7.00
2 NM 7.00
THERE'S A NEW WORLD COMING (SPIRE)
1 VF/NM 5.00
THING (CHARLTON)
16 VG+ 75.00
THIRTEEN
14 VF- 22.00
25 VF/NM 33.00
28 VG 8.00
THOR
127 VG/F 18.00
128 VF/NM 65.00
128 VG 14.00
130 VF+ 55.00
130 NM 90.00
130 F- 20.00
131 F+ 24.00
132 NM- 70.00
132 VF+ 46.00
132 VF- 38.00
133 F+ 22.00
134 VF+ 50.00
134 VF/NM 60.00
134 F+ 25.00
135 F+ 22.00
136 VG 14.00
136 NM- 70.00
138 VG 14.00
138 NM 75.00
140 VG 12.00
140 NM- 75.00
141 VF+ 45.00
141 NM 70.00
142 NM- 60.00
143 NM- 60.00
144 VF+ 45.00
144 VG 10.00
145 VF- 35.00
146 VG 10.00
147 G/VG 8.00
148 G/VG 8.00
149 F+ 20.00
150 NM 65.00
151 VG 8.00
152 G 4.00
153 NM 50.00
153 VG+ 9.00
154 NM- 45.00
154 VF 30.00
154 F+ 15.00
155 VF 30.00
155 NM 50.00
155 VG/F 8.00
156 NM 50.00
156 F+ 15.00
157 VG+ 9.00
158 VF+ 60.00
158 VG+ 20.00
158 VF/NM 75.00
159 VF 30.00
160 VG 8.00
161 F- 8.00
162 VG 8.00
163 F+ 12.00
164 VF 25.00
164 F/VF 18.00
165 VF/NM 60.00
165 VG 12.00
166 VG/F 12.00
168 VG/F 10.00
170 F/VF 18.00
171 VF- 20.00
173 F+ 12.00
174 VF 23.00
176 VF/NM 28.00
177 F/VF 18.00
178 VF/NM 28.00
178 F/VF 18.00
179 F+ 12.00
180 VF/NM 35.00
180 VF 26.00
181 VF/NM 35.00
182 F 6.00
185 F- 5.00
186 F+ 8.00
187 F+ 8.00
188-190 VF/NM 18.00
191 F- 5.00
192 F- 5.00
193 VG/F 12.00
194 VF/NM 15.00
198 F/VF 9.00
199 NM 22.00
200 VF 15.00
201 VG+ 3.00
202 NM 12.00
203 VF/NM 8.00
205 VG+ 3.00
206 VG+ 3.00
208 NM- 10.00
209 VG 3.00
211 NM- 10.00
212 VF 7.00
213 NM- 10.00
214 VF 7.00
215-217 VF/NM 8.00
218 NM- 10.00
219 NM- 10.00
220 VF/NM 8.00
221 VF/NM 8.00
222 VF 7.00
235 NM 10.00
238 VF/NM 7.00
239 NM- 8.00
241 NM- 8.00
242 NM 10.00
243 NM- 8.00
244 NM 10.00
245 NM 10.00
246 VF- 5.00
247 NM- 8.00
248 NM- 8.00
249 NM- 8.00
250 NM 10.00
251-279 NM 6.00
281-295 NM 5.00
300 NM 7.00
301-399 NM 4.00
400-499 NM 3.00
THOR ANNUAL
1 F+ 75.00
1 FR 10.00
2 F+ 28.00
2 VF+ 55.00
2 VF/NM 65.00
3 VG 6.00
4 VF 12.00
5 NM- 12.00
6 NM 14.00
7 NM 10.00
8 NM 10.00
9 thru 12 NM 6.00
THREAT (FANTAGRAPHICS)
1 NM 5.00
5 NM 5.00
6 NM 5.00
8 NM 5.00
9 NM 5.00
THREE CHIPMUNKS
1042 VG/F 14.00
THREE MOUSEKETEERS (1ST SERIES)
5 G 8.00
13 VG+ 15.00
19 VG 12.00
THREE MOUSEKETEERS (2ND SERIES)
2 VF 24.00
5 VF 35.00
THREE ROCKETEERS
1 F 15.00
THREE STOOGES
18 VG/F 18.00
23 F/VF 35.00
24 VG+ 15.00
26 F/VF 35.00
27 F/VF 35.00
28 VF+ 55.00
29 VF+ 55.00
32 VG 10.00
36 VF- 30.00
38 F/VF 30.00
44 VG/F 12.00
49 VG 10.00
1127 (FC) VG+ 28.00
1170 (FC) VG 22.00
THREE STOOGES (ST. JOHN)
6 F+ 135.00
THREE STOOGES IN ORBIT
30016-211 NM- 130.00
THREE-D FEATURES/JET PUP
1 VF- 190.00
1 F 120.00
THRILLING ADVENTURE STORIES
1 VF 12.00
THRILLKILLER
1 NM 5.00
THRILL-O-RAMA
2 F+ 12.00
THUMPER
243 (FC) F+ 45.00
THUNDER AGENTS
1 VF- 120.00
1 F/VF 100.00
3 VG 14.00
4 VG 15.00
5 VG+ 15.00
6 VG/F 15.00
8 FR+ 3.00
9 VF- 35.00
10 NM- 65.00
11 NM 55.00
12 VF 30.00
15 VG 8.00
16 VG 8.00
18 F 12.00
20 VF- 18.00
THUNDER AGENTS (JCP)
1 NM 6.00
THUNDER BUNNY (WARP MAGAZINE)
1 NM 5.00
THUNDERBOLT (CHARLTON)
51 VF 20.00
53 VG 4.00
THUNDERCATS
1 NM 15.00
2 thru 5 NM 8.00
TICK (1ST PRINTS)
1 NM 45.00
2 NM 24.00
3 F/VF 6.00
4 NM 10.00
5 NM 10.00
6 NM 6.00
7 NM- 5.00
TICK (CHROMA-TICK)
1 NM 5.00
TICK TOCK TALES
7 VG+ 16.00
8 VG/F 18.00
12 VG+ 14.00
22 F+ 22.00
TIGER GIRL
1 VG/F 10.00
TILLIE THE TOILER
184 VF+ 80.00
TIME FOR LOVE
5 VF 15.00
TIME WARP
1 NM 15.00
2 VF/NM 7.00
3 thru 5 NM 12.00
TIMMY THE TIMID GHOST (VOL. 1)
35 VG/F 5.00
TIMMY THE TIMID GHOST (VOL. 2)
16 NM 12.00
TIP TOP COMICS
183 VG- 12.00
206 VG 12.00
208 VG 12.00
209 F+ 20.00
213 F+ 20.00
218 F+ 22.00
TIPPY TEEN
16 VG/F 7.00
T-MAN
4 Copy 5.00
13 VG/F 25.00
25 VF/NM 75.00
TOKA
2 VG 5.00
3 VF/NM 15.00
7 VF/NM 15.00
8 VG 4.00
TOM AND JERRY
64 G 5.00
75 VG 10.00
99 VG- 7.00
101 VG 6.00
102 VF- 24.00
104 F/VF 20.00
105 VG 6.00
109 VG 6.00
113 VF/NM 35.00
114 VG 6.00
115 VF+ 30.00
116 F+ 14.00
119 VG 8.00
124 VG 8.00
133 VG 8.00
135 F- 10.00
136 VG 8.00
146 F/VF 18.00
147 VG 7.00
148 VF 23.00
149 VF 24.00
150 VG 7.00
152 F/VF 18.00
153 VF/NM 30.00
156 VF/NM 30.00
157 VG+ 8.00
158 VF 23.00
162 VG+ 7.00
164 VF/NM 25.00
165 VF/NM 25.00
166 VG+ 7.00
167 VF/NM 25.00
172 VG 6.00
179 VG 6.00
190 VF- 18.00
216 VF 15.00
226 F+ 8.00
237 VF 15.00
240 VG 4.00
245 VF/NM 14.00
249 VF 12.00
256 F+ 8.00
263 F+ 8.00
278 F 4.00
279 F 4.00
287 F+ 5.00
290 F 4.00
306 VF 5.00
319 VF 5.00
320 VF 5.00
321 NM 7.00
324 NM 7.00
343 NM 15.00
TOM CAT
7 VG 12.00
TOM CORBETT SPACE CADET
421 (FC) F+ 38.00
421 (FC) VF/NM 95.00
TOM CORBETT SPACE CADET
11 VF/NM 70.00
11 VG 15.00
TOM MIX (FAWCETT)
6 VF+ 175.00
7 (CGC) 9.2 525.00
8 NM- 275.00
11 NM- 225.00
27 VF/NM 100.00
35 VF+ 80.00
TOM STRONG
1 NM 8.00
TOM TERRIFIC
1 VG+ 52.00
TOMAHAWK
16 F/VF 95.00
20 G 24.00
75 VG+ 14.00
83 NM 50.00
97 NM- 32.00
102 NM- 25.00
104 VG 6.00
105 F+ 12.00
110 F- 8.00
117 F+ 12.00
127 F- 8.00
128 VF 18.00
129 VF/NM 22.00
130 VF- 15.00
131 VF- 15.00
132 VF 12.00
133 VF/NM 14.00
135 VF 10.00
136 VF 15.00
138 NM 25.00
139 VF/NM 22.00
TOMB OF DARKNESS
17 VF- 8.00
TOMB OF DRACULA
1 F+ 45.00
1 VF/NM 100.00
3 VF/NM 38.00
4 VF/NM 38.00
5 VF+ 33.00
6 NM 50.00
7 VF/NM 30.00
8 F+ 12.00
9 NM- 35.00
10 VF 40.00
11 VF 15.00
12 VF 15.00
13 VF/NM 30.00
14 VF 15.00
15 VF/NM 18.00
16 F/VF 10.00
17 NM 25.00
17 VF/NM 15.00
18 NM 25.00
19 NM 25.00
20 VF 15.00
21 VF/NM 13.00
22 VF 12.00
23 VF/NM 13.00
24 F+ 8.00
25 VF 12.00
26 NM 18.00
27 NM- 15.00
28 NM 18.00
29 F+ 8.00
30 VF 12.00
31 NM 18.00
32 NM 18.00
33 VF/NM 13.00
34 NM 18.00
36 NM 18.00
37 VF/NM 13.00
39 NM 18.00
42 NM- 10.00
43 NM 12.00
44 VF/NM 8.00
46 NM 12.00
51 NM 12.00
52 NM- 10.00
53-55 NM 12.00
56 VF/NM 8.00
58 NM- 10.00
59 NM 12.00
60 NM 12.00
61 VF 7.00
62 VF 12.00
63 NM- 10.00
64 NM 12.00
65-70 NM 12.00
TOMB OF DRACULA (EPIC)
1 NM 5.00
2 NM 5.00
TOMB OF DRACULA (MAGAZINE)
1 VF 5.00
2 F/VF 4.00
3 VF 5.00
6 VF 6.00
TOMBSTONE TERRITORY
1123 (FC) F+ 38.00
TONTO
3 F+ 20.00
7 VG 10.00
14 VG 8.00
15 F/VF 22.00
16 G/VG 6.00
32 VF+ 26.00
TOP 10
1 NM 6.00
TOP CAT (CHARLTON)
1 G 6.00
14 VF+ 18.00
15 VF- 15.00
16 G/VG 5.00
19 VF/NM 20.00
20 VF+ 18.00
TOP CAT (DELL/GOLD KEY)
4 NM 90.00
5 VF/NM 60.00
6 NM 60.00
9 NM 60.00
14 VF/NM 35.00
16 VG 8.00
22 VG 6.00
TOP COMICS/DAFFY DUCK
1 NM 15.00
TOP COMICS/GNOME MOBILE
NN NM 18.00
TOR
1 NM- 10.00
2 NM 8.00
3 VF 4.00
4 NM 8.00
5 NM 8.00
6 NM 8.00
TOR (ST. JOHN)
5 F- 35.00
5 F+ 45.00
TOTAL ECLIPSE (IMAGE)
One-shot NM 5.00
TOWER OF SHADOWS
1 F+ 24.00
2 VG [illegible]
3 VG 8.00
4 VF- 15.00
5 VF/NM 24.00
6 VF+ 20.00
8 VF+ 25.00
9 VG/F 8.00
TOYTOWN COMICS
7 VG+ 45.00
TRAGG
1 VF 9.00
2 NM 9.00
3 NM 9.00
4 VF/NM 6.00
TRANSFORMERS
1 NM 15.00
2 NM 8.00
3 NM 10.00
5 NM 8.00
11 NM 5.00
13 NM 5.00
24-30 NM 5.00
39 NM 5.00
50 NM 6.00
51 NM 6.00
54 NM 6.00
56 VF 4.00
58 NM 6.00
60 NM 10.00
67 NM 12.00
69 NM 12.00
72 NM 20.00
TRANSFORMERS COMICS MAGAZINE (DIGEST)
1 NM 18.00
3 NM 12.00
TRANSFORMERS: GEN 1
1 (CGC) 9.6 95.00
TREASURE CHEST OF COWBOY SONGS
1 VF/NM 15.00
TREASURE CHEST OF FUN
(VOL. 4)
7 VF/NM 50.00
(VOL. 5)
15 VG+ 15.00
(VOL. 6)
1 F/VF 28.00
2 VF+ 44.00
4 VF/NM 46.00
18 G- 6.00
20 G- 6.00
(VOL. 7)
4 F+ 20.00
10 VG 12.00
11 VG 12.00
12 VF/NM 38.00
13 VF- 28.00
14 VF 32.00
16 VF- 28.00
17 F+ 22.00
18 VF- 28.00
20 F+ 22.00
(VOL. 8)
6 VF+ 33.00
7 VF 29.00
8 F- 16.00
9 F/VF 23.00
10 VF- 26.00
11 F+ 20.00
12 VF 29.00
15 F+ 20.00
16 VF/NM 33.00
18 VF 29.00
(VOL. 9)
19 VF/NM 33.00
(VOL. 14)
4 G/VG 8.00
(VOL. 17)
4 VG+ 28.00
(VOL. 19)
1 G- 5.00
TRIGGER TWINS
1 VF/NM 20.00
TRUE 3-D
1 F/VF 15.00
TRUE COMICS
11 G 10.00
21 G+ 12.00
29 F- 22.00
31 F/VF 24.00
34 F- 14.00
75 G 5.00
80 VG/F 40.00
TRUE LIFE SECRETS
23 VG 10.00
TRUE SWEETHEART SECRETS
5 F/VF 40.00
TRUE WAR ROMANCES
1 VG+ 33.00
20 VG+ 12.00
TRUE-TO-LIFE ROMANCE
7 VG 35.00
TRUTH ABOUT MOTHER GOOSE
862 (FC) F+ 30.00
TUROK
16 VF/NM 90.00
17 VG+ 20.00
17 VF- 60.00
18 VF+ 70.00
19 F 27.00
19 F/VF 50.00
20 VF/NM 90.00
20 F+ 40.00
21 F+ 26.00
22 VF/NM 60.00
24 VG 12.00
25 VG/F 15.00
26 VF/NM 60.00
38 NM 60.00
44 F+ 15.00
48 NM 50.00
49 VF+ 35.00
51 VF 24.00
57 VF/NM 30.00
58 VF 26.00
63 VF 20.00
64 FR+ 3.00
75 VF/NM 18.00
79 G/VG 3.00
91 VF 12.00
92 VF/NM 15.00
126 NM 25.00
127 NM 25.00
TWEETY & SYLVESTER (DELL)
4 VF 26.00
5 VG/F 9.00
9 VF+ 30.00
14 VG 8.00
15 F/VF 9.00
16 VF/NM 15.00
16 VG 8.00
19 F+ 14.00
20 FR+ 3.00
20 VG 8.00
22 VG 6.00
29 VF 12.00
489 (FC) F/VF 28.00
TWEETY & SYLVESTER (GOLD KEY)
9 F+ 12.00
13 F+ 8.00
17 VF 12.00
18 VF 12.00
25 VF 12.00
26 F- 5.00
27 VG/F 5.00
108 NM 10.00
109 NM 10.00
111 NM 10.00
113 VG+ 3.00
114 NM 10.00
TWENTY THOUSAND LEAGUES UNDER THE SEA
614 (FC) F/VF 55.00
TWILIGHT ZONE
1 VG 28.00
4 NM 65.00
5 VF 35.00
5 VG 10.00
6 NM- 60.00
7 F+ 20.00
9 F/VF 28.00
10 VF/NM 48.00
11 VF 35.00
12 NM- 50.00
13 F/VF 22.00
14 NM 55.00
14 VG 8.00
15 VF/NM 40.00
16 NM 40.00
18 VG 8.00
20 NM 40.00
21 NM 33.00
22 VF+ 22.00
23 NM- 28.00
37 NM 18.00
38 NM 18.00
42 NM 18.00
45 VG 4.00
54 VG/F 5.00
60 VG 4.00
62 NM 15.00
79 VG 3.00
88 NM- 8.00
01-860-207 VF 65.00
01-860-207 F/VF 50.00
1173 (FC) VG- 40.00
12-860-210 NM 110.00
12-860-210 VF- 52.00
1288 (FC) FR+ 6.00
1288 (FC) F+ 50.00
TWO FISTED TALES
20 VG 80.00
27 VF 120.00
32 G- 15.00
35 G 15.00
37 F/VF 70.00
38 VG+ 30.00
40 VF 98.00
TWO GUN KID
44 F+ 22.00
74 VG 8.00
77 VG 8.00
79 VF/NM 24.00
80 F- 7.00
82 VG/F 7.00
83 VF/NM 24.00
85-91 VG/F 7.00
92 F+ 10.00
93 NM 22.00
95 VF- 20.00
96 VG+ 5.00
99 F+ 8.00
101 F+ 8.00
110 VF/NM 10.00
122 F+ 5.00
125 VF/NM 8.00
TWO GUN WESTERN/ATLAS (1956/57)
5 FR/G 12.00

COMICS & FUN
6411 Sepulveda #1-G (Dept. 1547)
Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643

TWO MOUSEKETEERS
475(FC) F+ 30.00
603(FC) VF 30 00
TWO THOUSAND ONE A SPACE ODYSSEY
1 VG/F 5.00
2 NM 9.00
3 VF 5.00
4 VF/NM 6.00
5 NM 9.00
6 NM- 7.00
7 NM 9.00
8 NM- 12 00
9 NM- 7.00
10 VF/NM 6.00
U.S. AIR FORCE
19 VG 6.00
37 VG+ 5.00
U.S. FIGHTING MEN
15 F+ 8.00
16 F- 5.00
U.S. MARINES
1 VG 6.00
UFO & OUTER SPACE
15 NM 12.00
20 VF/NM 8.00
UFO FLYING SAUCERS
2 F+ 9 00
ULTIMATE SPIDER-MAN
1
1 9.6 (CGC) 475.00
1 (CGC) 9.8 695 00
2
2 (Car cover) 9 6 (CGC) 175 00
2 (Car-cover) NM 50.00
2 (Web cover) 9.6 (CGC) 150.00
3
3 (CGC) 9.6 125.00
5
5 9.6 (CGC) 295.00
6
6 (CGC) 9 6 125.00
UNCANNY TALES (ATLAS)
14 VG+ 68 00
46 VG/F 40.00
49 VG/F 40.00
UNCANNY TALES (MARVEL)
1 VF/NM 18 00
6 VF/NM 10.00
9 VF+ 10.00
UNCLE SCROOGE & DONALD DUCK GIANT
30026-508 NM- 90.00
UNCLE SCROOGE (FOUR COLOR)
386 (FC) VG 200.00
456 (FC) VG/F 150 00
456 (FC) PR/FR 25 00
495 (FC) G- 40 00
495 (FC) VG 95 00
UNCLE SCROOGE (REG. SERIES)
4 VG- 60 00
7 VG+ 50.00
9 VG 30 00
11 VG 28 00
12 VG+ 33.00
15 F/VF 85.00
16 F- 40 00
18 F/VF 85 00
20 VG+ 30.00
21 VF- 80.00
22 VF+ 95 00
23 VG 22.00
23 F+ 50.00
24 F+ 50 00
25 F+ 48 00
27 F+ 48 00
31 VG/F 25.00
32 VG- 18 00
34 VF/NM 95 00
41 VF/NM 80.00
46 F- 20 00
50 G 8 00
52 G+ 12 00
58 VG 16 00
60 F+ 35.00
62 VG+ 16 00
64 VG 20 00
65 F+ 28.00
69 VF+ 58 00
71 F- 18 00
72 VF+ 60 00
73 VG/F 16 00
73 VF/NM 70.00
79 VG+ 12.00
80 F- 12 00
84 VG- 7 00
84 FR/G 3.00
85 G/VG 6.00
86 VG 7.00
89 F- 10.00
90 VF 30.00
96 VF- 26.00
99 VF+ 35.00
102 G- 3.00
106 F- 8.00
107 VG/F 10.00
108 VG/F 8.00
109 VG+ 8.00
110 VG 8.00
116 VG 6.00
119 VG 6.00
120 VF/NM 25.00
131 NM- 25.00
137 VG 6.00
138 VG+ 7.00
141 VG+ 7.00
145 F+ 12 00
155 VG 6.00
156 VG 6.00
157 G/VG 4.00
159 VG 4.00
165 NM 20 00
169 VF 10.00
170 VF/NM 12.00
171 NM 20.00
176 VF 18.00
177 VF/NM 25 00
181 NM- 40.00
183 VF 10.00
184 VG 4.00
188 VG 4.00
190 F+ 8.00
191 NM 18.00
193 VF+ 12.00
203 NM- 22.00
204 NM 25.00
208 VF/NM 18 00
210-215 NM 18.00
216 VF 10.00
217 VF 10.00
218 NM 18.00
219 NM 28.00
220 NM- 8.00
250 NM 4.00
261 NM 4.00
262 NM 4.00
292 NM 6.00
UNCLE SCROOGE ADVENTURES
21 NM 5.00
26 NM 5.00
33 NM 5.00
UNCLE WIGGILY
276 (FC) G/VG 12 00
UNDERDOG (CHARLTON)
7 VG/F 10.00
UNDERDOG (GOLD KEY)
1 F- 14.00
2 F+ 12.00
8 VF/NM 30.00
11 G/VG 4.00
14 G/VG 3 00
20 NM 30.00
21 NM 33 00
UNDERDOG (HARVEY)
1 NM 4.00
UNDERSEA AGENT
5 F 18.00
UNDERWORLD TRUE CRIME
2 F 125 00
UNEARTHLY SPECTACULARS
1 F+ 15 00
UNEXPECTED
8 G/VG 40.00
8 G 25 00
25 G+ 18.00
28 VG+ 35 00
29 G+ 20 00
32 VG 28 00
34 VG- 25 00
35 G/VG 20 00
38 VG- 24 00
39 VG 25 00
41 VF- 225 00
41 VF 250 00
42 VG- 55 00
43 G/VG 90.00
45 G/VG 36 00
48 VG/F 44.00
51 G- 13.00
53 VG/F 36.00
55 F+ 60 00
55 VG+ 35 00
56 F+ 60 00
57 VF 107 00
59 VG+ 36 00
60 F/VF 80.00
62 F+ 55 00
64 VG/F 32 00
64 F+ 45 00
66 F+ 45 00
67 F+ 45.00
69 F- 16 00
71 F/VF 38 00
72 VG 14 00
73 VG/F 16 00
75 VG+ 15 00
76 F+ 24 00
76 VF 54.00
77 VG/F 15.00
78 F/VF 35.00
80 VG+ 16.00
81 VG 12.00
82 VF+ 60.00
83 VF 34.00
84 F/VF 28.00
85 VF 34 00
86 G+ 6.00
86 NM 65.00
87 VF/NM 45.00
87 F- 12.00
88 F/VF 28.00
89 VG 10 00
91 F/VF 28.00
92 F/VF 28.00
94 F/VF 28.00
95 F+ 18.00
97 NM 65.00
99 VG- 9.00
100 F/VF 28.00
101 F+ 16.00
102 VF- 26.00
103 F+ 15.00
106 VF/NM 30.00
108 NM- 35.00
110 F+ 12 00
111 VF- 20.00
116 F 9.00
117 F+ 12.00
119 F+ 14.00
123 VG 6.00
124 F- 8.00
130 NM 28.00
135 VG 6.00
141 VF- 10.00
142 VF 11.00
143 VF/NM 13.00
144 VF+ 12.00
146 NM- 15.00
150 VF 11.00
151 VG 4.00
152 F/VF 8.00
153 F+ 8.00
156 VF 11.00
158 F+ 12.00
160 NM- 35.00
167 F+ 5.00
169 VF 7 00
171 F- 3.00
194 VG 4.00
205 NM 10.00
206 NM 10.00
207 NM 10 00
218 NM 10.00
222 F- 3.00
UNITED STATES FIGHTING AIR FORCE
10 VF 25.00
19 VF/NM 26.00
20 VF 23.00
UNIVERSAL PICTURES PRESENT DRACULA & THE MUMMY
02-530-311 VG 28.00
UNKNOWN SOLDIER
205 VG/F 5.00
216 VF 6.00
217 F+ 4.00
218 NM 12.00
219 F 6.00
223 NM 12.00
224 VF/NM 7.00
225 F 3 00
226 NM- 9.00
228 NM 12 00
229 NM- 9.00
230 VF/NM 7 00
231 VF/NM 7.00
232 VF/NM 7.00
233 VF/NM 7.00
245 VF 6.00
246 NM 9.00
249 VG 3 00
250 VF 6.00
251 NM 15 00
252-258 NM 12 00
262 F 3.00
264 F 3 00
265 NM- 10 00
267 VF/NM 8 00
UNKNOWN WORLDS (ACG)
2 F- 36 00
3 F- 28 00
4 F+ 40 00
5 F- 28 00
6 VF+ 66.00
9 VF+ 66 00
9 VF/NM 80.00
9 F 25 00
10 F+ 33 00
13 VF- 45 00
16 VF- 45 00
19 F/VF 38.00
20 F/VF 40.00
22 VF/NM 45 00
23 VF/NM 45 00
24 VG 10 00
28 VF 34 00
36 VG+ 12 00
37 F/VF 22 00
38 VF+ 33.00
39 VG 8 00
44 VF 30 00
47 VF 30 00
50 VF 28 00
56 VF+ 30 00
57 VF+ 30 00
UNKNOWN WORLDS OF SCIENCE FICTION
1 F+ 7 00
6 VF 11 00
UNTOLD LEGEND OF BATMAN
1 NM 6 00
2 NM 5 00
3 NM 5 00
UNTOUCHABLES
1237 VG/F 60 00
12-879-210 VF/NM 90.00
UNUSUAL TALES
3 F/VF 45 00
3 VF 55.00
13 F- 16.00
26 G+ 10.00
32 NM 44.00
33 VG/F 8.00
36 VG 7 00
38 VG 7.00
39 VG+ 8.00
49 VG+ 8.00
USAGI YOJIMBO
1 NM 15.00
2 NM 8.00
3 NM 8.00
4 thru 8 NM 6.00
10 NM 5.00
16 VF/NM 5.00
23 NM 5.00
26-32 NM 5.00
35 NM 5.00
USAGI YOJIMBO (VOL. 2)
1 NM 6.00
2 thru 10 NM 4.00
V FOR VENDETTA
2 thru 10 NM 3.00
VACATION IN DISNEYLAND
1025 (FC) F/VF 110.00
VALLEY OF THE DINOSAURS
1 F+ 8.00
4 F+ 8.00
5 NM 15.00
11 VF/Nm. 10.00
VALOR (EC)
1 VG 50.00
2 VG 42.00
3 G/VG 22.00
4 F 45.00
4 VG+ 34.00
5 F- 40.00
VAMPIRE COMPANION
1 NM- 4 00
3 NM- 4.00
VAMPIRE L'ESTAT
1 NM 25.00
2 NM 10 00
3 NM 10.00
4 thru 12 NM 8 00
VAMPIRE TALES
4 NM 25.00
VAMPIRELLA (HARRIS)1992
1 NM 25.00
2 NM 25 00
3 NM 15.00
4 NM 10 00
5 NM 8.00
VAMPIRELLA (WARREN)
1 VG- 75.00
6 F+ 35.00
7 VF/NM 85.00
9 VF/NM 75.00
9 NM- 110 00
10 VF 34.00
13 F/VF 35 00
22 VF+ 42.00
24 VG 10 00
27 G 4.00
38 G+ 5.00
49 F/VF 15.00
55 F+ 10.00
57 VF/NM 18.00
60 F+ 10.00
61 NM 25.00
62 F+ 9.00
64 NM- 32.00
70 G/VG 5 00
71 VF 20.00
74 VG 6 00
77 VF 20 00
84 F/VF 12 00
89 VG- 5.00
90 NM 28 00
93 G/VG 5.00
100 VF 50 00
111 F+ 24.00
VAMPIRELLA (WARREN) ANNUAL
1972 F+ 95.00
VAMPIRELLA: BLOODLUST
1 NM 8.00
2 NM 8 00
VAULT OF EVIL
1 VF+ 15.00
6 VF/NM 10.00
10 VF/NM 10.00
VAULT OF HORROR
19 F+ 170 00
24 F 120.00
VENGEANCE SQUAD
2 thru 5 NM 8 00
VENOM (GOLD EDITION)
1 NM 20 00
VEROTIKA
1 NM 20 00
2 NM 10 00
3 NM 8 00
5 NM 7 00
6 thru 15 NM 6 00
VERTIGO JAM
1 NM 5.00
VIC JORDAN
1 F 42.00
VIC VERITY
3 VF 55.00
VIETNAM JOURNAL
1 NM 5.00
VISION & SCARLET WITCH (VOL. 1)
1 thru 10 NM 3.00
VOYAGE TO THE BOTTOM OF THE SEA
1 VG 15.00
12 VF/NM 38.00
13 F/VF 22.00
1230 (FC) F- 28.00
VOYAGE TO THE DEEP
4 F 12.00
VULCAN ANNUAL (FLEETWAY)
1977 VF 12.00
WACKY WITCH
7 F/VF 8.00
15 F 3 00
WAGON TRAIN (DELL)
4 VG 10.00
5 VG+ 14.00
6 VF- 32.00
12 VG- 10 00
WAGON TRAIN (FOUR COLOR)
895 F- 32.00
895 F+ 50 00
971 F- 18.00
1019 NM- 85.00
1019 F+ 28.00
WAGON TRAIN (GOLD KEY)
1 VF/NM 50.00
WALLY
2 VG 5.00
WALT DISNEY COMICS & STORIES
4 FR+ 90.00
10 G 90.00
18 G 60.00
25 VG 100.00
27 VG 100.00
28 VG+ 110.00
30 F+ 175.00
32 G+ 150.00
33 VG (CFO) 75 00
34 VG 160.00
38 VG 90.00
41 F- 100.00
52 VG 55 00
53 VG 55.00
54 F 75.00
55 VG+ 65.00
56 VG 55.00
58 VG 55.00
61 PR/FR 8.00
63 VG+ 55.00
64 G- 20.00
65 VG/F 55.00
66 G/VG 35.00
68 VG+ 50 00
70 VG 45.00
71 G 16.00
73 F/VF 90.00
74 VG 35.00
75 VG 35.00
76 F 50 00
79 G- 15 00
80 F/VF 90.00
81 F/VF 80.00
82 VG 30 00
83 VG 30.00
84 F/VF 80 00
86 G/VG 14.00
87 VG 30 00
88 CFO 10.00
89 G/VG 22.00
91 VG 25 00
92 VG- 22.00
93 VG- 22 00
94 G 12.00
95 VG 24.00
96 G 12.00
97 VG+ 30.00
98 G/VG 40 00
99 G 9.00
100 VG/F 40 00
100 VG 30.00
101 F+ 45.00
102 VG 22.00
104 G 12.00
106 VG+ 28.00
106 F/VF 65 00
107 G 12 00
108 VG+ 28 00
109 F 35.00
110 VG+ 28.00
111 F+ 35 00
112 G/VG 15 00
113 G+ 6 00
114 G 9 00
115 VG 10 00
116 VG/F 10 00
117 G 9.00
118 G 6 00
119 VG/F 10 00
120 F/VF 25.00
121 F/VF 25.00
122 F- 10.00
123 VG 8 00
124 G 7 00
125 G- 10 00
126 VG 14 00
127 F+ 28.00
128 G/VG 7 00
129 VG+ 17 00
130 G/VG 7 00
131 VF- 45 00
132 VG 15 00
133 F/VF 40 00
133 VG 15 00
134 VG/F 40.00
135 VG 15 00
136 VG 15 00
137 F+ 25 00
139 VG 15 00
140 VG 35.00
140 F+ 60.00
141 F 15 00
142 VG/F 12.00
143 VG 12.00
143 F 15.00
144 VF 40.00
145 G/VG 8.00
146 G+ 7.00
147 VG 12.00
148 VG/F 12 00
149 VF- 35.00
150 VG+ 12.00
151 VF 30 00
152 VF+ 35.00
153 VG 9.00
154 F+ 15.00
155 VG 8.00
156 F+ 18.00
157 F+ 18.00
160 VG 8.00
161 VG 10.00
162 VG 10.00
164 VG 9.00
166 VG 10.00
167 VG 10.00
168 NM 65.00
168 VG 10.00
169 VG 8.00
170 F- 12.00
171-181 VG+ 8.00
182 F/VF 20.00
183 F 12.00
185 F 12.00
186 G/VG 6 00
187 VG 8.00
188 F+ 15 00
189 VG+ 8 00
190 F+ 15.00
191 F+ 18.00
192 VG 8.00
193 VF 30.00
194 VG 8.00
195 F+ 15.00
196 VF- 20.00
197 NM 60.00
197 G/VG 7.00
198 VG+ 8.00
199 F- 10.00
200 VG+ 12.00
201 VG 8 00
202 VG+ 8.00
203 F+ 15.00
204 F 12.00
205 VG+ 9.00
206 VG 8.00
207 F/VF 22.00
208 F- 10.00
209 VF 29.00
210-212 VG 8.00
213 F+ 15.00
214 VG 8 00
215 VG 8.00
216 F+ 14.00
217 VG 8.00
218 VG 8.00
219 F 12.00
220 F/VF 20 00
221-231 VG 8.00
232 F- 10 00
233 VG 8.00
234 F+ 15.00
235 VG 8.00
236 F 12.00
237 F 12.00
238 F/VF 22.00
239 VG/F 10.00
240-247 VG 8.00
248 F+ 15.00
249 VF/NM 33.00
250 G+ 3.00
251-261 VG+ 9.00
262 F+ 15.00
263-265 VG 8.00
266 VF/NM 33.00
267 VF/NM 33.00
268 VG 8.00
269 VF 26.00
270 F/VF 20.00
271 F- 10.00
274 VF/NM 33 00
275 F- 10.00
276 F- 10 00
277-280 VG 8 00
281 VF 26.00
282 VG+ 9.00
283 VG+ 9 00
284 VF 12 00
285 VG 4.00
286 VF 15.00
287 F 6.00
288 VF/NM 16.00
289 F+ 8 00
290 VF 12.00
291 F/VF 10.00
292 VG- 4.00
293 VG+ 5 00
294 VG 4 00
295 VG 3.00
296 VG 3 00
297 F+ 8.00
298 F+ 8 00
300 VG+ 5 00
301 VG 5.00
302 VG/F 8 00
303 VG 5.00
304 VG 5.00
305 F 9.00
306 VF 17 00
307 VG 6.00
308 VG+ 5 00
309 F 6.00
310 F+ 8.00
311 VG 4.00
314 F+ 8 00
316-323 VG 4 00
324 F 8 00
325 VF 12 00
326-328 F+ 8 00
329 VG- 3 00
330 VG- 3 00
331 VG/F 5 00
332-334 F 6 00
337 VG/F 5 00
343 VG+ 5 00
347 VF 12.00
348 F 6 00
351 VF- 10.00
352 VF 12.00
353-355 VF/NM 20 00
356 VG 7.00
357 VG+ 8 00
358 NM- 22.00
359 VF/NM 18 00
360 NM- 22.00
361 VG 4.00
362 NM- 16.00
363 VF/NM 13.00
368 VG 4.00
369 VF+ 12.00
374 VG 4.00
376 VF 12.00
381 VF/NM 14.00
382 VF/NM 14.00
384 VF+ 12.00
385 F+ 8.00
389 NM- 16 00
390 VF 12.00
393-396 NM- 16.00
396 F+ 7.00
397 NM- 16.00
399 VF 12.00
400-402 NM- 16.00
403-406 VF/NM 14.00
407 NM- 16.00
409 NM- 16.00
410 VF 12.00
412 VF 12.00
414-417 VF/NM 14.00
418 NM- 16.00
419 NM- 16.00
420 VF/NM 14.00
421 VF/NM 14 00
422-424 NM- 16.00
425 F/VF 8.00
426 VG 4.00
427 F 6.00
428 NM- 16.00
429 NM- 16.00
432 VF 7.00
436 VF/NM 6.00
437 NM- 7.00
438 VF/NM 6.00
439 NM- 10.00
440 NM- 10.00
441-470 NM- 7.00
471 VF 5.00
472 VF/NM 6.00
473 VF/NM 6.00
474-478 NM- 12.00
483 VF+ 18.00
486 VF/NM 10 00
487 NM 18.00
488 NM 18 00
489 NM- 15.00
490 NM- 15.00
491 NM 18.00
492 NM- 15.00
493 NM- 15 00
495 NM- 10.00
496-499 NM 18.00
500 VF 10 00
501-504 NM 18.00
506 VF/NM 12.00
511 NM 25.00
512 NM 16.00
513 NM 16.00
514 NM 8.00
515 NM 10.00
516 NM- 8.00
518 NM- 4.00
519 NM 5.00
520 NM 8.00
523 NM 12.00
527 NM 4.00
602-628 NM 9.00
631 NM 8 00
WALT DISNEY PRESENTS
3 VF/NM 40.00
FC 997 F+ 30.00
WALT DISNEY SHOWCASE
1 VF/NM 25.00
4 VG+ 5 00
5 VF 15.00
6 F+ 8.00
7 F+ 6.00
9 F- 6.00
10 VF 15 00
12 VF+ 10.00
15 NM 18.00
17 VG 5.00
20 F+ 7 00
22 VG 4.00
23 F- 4.00
27 VG 4 00
28 VG 4 00
30 VG 6.00
31 F/VF 9 00
33 NM 18.00
38 VF 10.00
39 F 5.00
40 VF 10 00
43 VF/NM 18.00
44 VF 15.00
46 VF 12 00
50 NM 18 00
52 F 5 00
54 NM 18.00
WALT DISNEY'S CHRISTMAS PARADE
3 VG- 10.00
3 VF 50.00
4 VF 50 00
9 VF 24 00
WALT DISNEY'S CHRISTMAS PARADE (GLADSTONE)
1 VG 3.00
2 NM 10.00
WANDERING STAR
1 NM 10.00
WANTED (1972)
1 F 10.00
1 VF/NM 28 00
2 G 3.00
3 VF 13 00
4 VG/F 5 00
5 F/VF 10.00
6 thru 8 VF 13.00
8 NM 24 00
9 NM 24 00
9 VF/NM 16 00
WAR (CHARLTON)
4 VF 6.00
WAR ACTION
3 VG 20.00
WAR AND ATTACK
56 VG 4.00
WAR AT SEA
41 F/VF 10.00
WAR COMICS (ATLAS)
16 PR 5.00
28 G/VG 12.00
33 VG 15.00
48 G+ 9.00
WAR HEROES (CHARLTON)
8 F+ 8.00
10 VG 5.00
WAR IS HELL
4 NM 14.00
8 NM- 12.00
9 VG/F 7.00
WAR STORIES COMBAT
11 F+ 8.00
12 F+ 8.00
WAR WINGS
1 VG+ 5.00
WARFRONT
15 VG 12.00
21 VG 7.00
31 VF 30.00
WARLOCK
1 NM 50.00
1 VF/NM 38 00
2 VF/NM 18.00
3 VG 4.00
4 NM- 15.00
5 VG 3.00
7 VF 12.00
8 VF 8.00
9 VF 12.00
10 NM 28 00
10 (CGC) 8.0 35.00
11 NM- 18.00
12thru 14 NM 15 00
15 NM 18.00
WARLORD
1 NM- 25.00
2 NM 15.00
3 NM 10.00
4 NM 10.00
11 NM 5.00
22 NM 5 00
39-126 NM 3 00
WARREN PRESENTS
5 VF/NM 10 00
8 NM- 16.00
9 NM 16.00
13 VF/NM 16.00
14 F+ 9 00
CLOSE ENCOUNTERS
VF/NM 10.00
LORD OF THE RINGS
NM 24 00
MOONRAKER
VF/NM 10 00
WART & THE WIZARD
VG 8.00
WATCHMEN
1 VF 5.00
2 thru 12 NM 5.00
WEB OF EVIL
9 G/VG 60.00
14 VG 50.00
19 F 72.00
WEB OF HORROR
1 VG 20.00
WEB OF MYSTERY
6 F- 75.00
WEB OF SPIDER-MAN
1 NM 22 00
1 (CGC) 9 6 95.00
2 thru 50 NM 5 00
51 thru 100 NM 4.00
WEB OF SPIDER-MAN ANNUAL
1 NM 4 00
WEIRD (SKY-WALD) VOL. 7
5 VF/NM 35.00
WEIRD FANTASY (VOL. 1)
15 F/VF 295.00
16 F+ 200.00
16 VG 105 00
WEIRD FANTASY (VOL. 2)
6 F+ 145 00
12 VF 220.00
17 VG 65 00
17 G/VG 45 00
20 VG 64 00
WEIRD MYSTERY TALES
1 F+ 18.00
2 NM 35 00
3 VF 18 00
4 VF/NM 15.00
5 VF 12 00
6 VF 12.00
7 VF 12 00
8 F+ 8 00
9 VF 12 00
10 VG/F 5 00
12 VF/NM 12 00
13 VF/NM 12.00
15 NM 18.00
22 VG 44 00
23 NM 18 00
WEIRD SCIENCE (VOL. 1)
14 VG 160 00
WEIRD SCIENCE (VOL. 2)
17 VG/F 80.00
WEIRD SCIENCE FANTASY
27 FR+ 16.00
WEIRD SCIENCE-FANTASY
28 VG- 60.00
WEIRD TALES OF THE MACABRE
1 NM 24 00
WEIRD VAMPIRE TALES (VOL. 4)
2 NM 30.00
WEIRD WAR TALES
5 VG+ 14.00
7 F 12 00
8 F+ 20.00
8 VF+ 44.00
9 VG 8.00
10 F+ 15.00
12 NM- 25.00
14 VF 17.00
15 NM 28.00
18 VG 5.00
19 VF+ 18.00
22 VF/NM 15.00
24 VF 12.00
25 F/VF 9 00
28 NM- 18.00
29 F 6.00
35 VF 12.00
36 F/VF 12.00
39 VF 6.00
41 F/VF 5.00
46 NM 12.00
48 VF+ 7.00
51 VG+ 3.00
52 VG 3 00
54 F/VF 5.00
55 VF 6.00
59 NM 12.00
61 NM 12.00
62 VF 6.00
63 F/VF 5.00
65 F/VF 3 00
66 NM 8.00
69 F+ 4.00
71 NM 8.00
72 NM 8 00
75 G/VG 3.00
76 NM 8.00
78 NM 8.00
82 VF/NM 5.00
83 NM- 6.00
84 VF+ 4.00
85 NM 8 00
88 NM 8.00
89 VF/NM 5 00
92 G 3.00
96-98 NM 8.00
102 NM- 6 00
113 NM 8.00
117 VF 4.00
118 VF 4.00
119 VF 4.00
124 NM 8.00
WEIRD WESTERN TALES
12 VF 70.00
12 NM 130 00
13 VF 42.00
14 NM 55.00
15 NM 35.00
17 VF/NM 20.00
24 NM 18.00
29 G/VG 3.00
39 NM 18 00
40 NM 10.00
47-63 NM 10.00
67 VF 6.00
WEIRD WONDER TALES
1 VF 15.00
3 NM 15.00
4 VG 4.00
12 VF/NM 8.00
13 VF 7.00
16 VF 7.00
WEIRD WORLDS
1 VF/NM 16 00
2 F+ 8.00
3 VF 9 00
4 thru 10 NM- 12.00
WEIRDO (R CRUMB)
21 F+ 6.00
WELCOME BACK KOTTER
1 VF/NM 20.00
2 NM 15.00
9 VF/NM 10.00
WENDY
12 VF 30 00
WENDY PARKER
7 F 18.00
WEREWOLF BY NIGHT
1 VG 16.00
3 F/VF 15 00
10 VF 13.00
15 F+ 8 00
22 F+ 4.00
23 F- 3 00
27 VF 7.00
28 NM 12 00
29 NM 12.00
30 F/VF 5.00
31 VF/NM 8.00
32 F- 25.00
32 VF+ 75.00
33 F+ 16 00
34 NM 12.00
35 F+ 5 00
36 VF 6.00
37 NM 15 00
38 VG+ 3.00
39 VF 6 00
40 VF 6 00
41 VF/NM 7 00
WESTERN ADVENTURES
6 VG/F 25.00
WESTERN COMICS
12 VF+ 115.00
41 VF- 66.00
58 G- 10.00
59 FR/G 8.00
72 VF+ 64.00
WESTERN FIGHTERS (VOL. 1)
9 F/VF 28 00
WESTERN FIGHTERS (VOL. 2)
1 F 30 00
6 F+ 20.00
WESTERN FIGHTERS (VOL. 4)
1 VF 25.00
4 VF- 22.00
WESTERN GUNFIGHTERS
1 F/VF 22.00
4 F- 7.00
9 F+ 8.00
10 VF/NM 15.00
13 F+ 7.00
14 F+ 7.00
14 VG+ 5.00
25 G/VG 3.00
27 F+ 5.00
WESTERN HERO
109 VG+ 30.00
WESTERN KID (ATLAS)
17 VF 42 00
WESTERN LOVE
2 F+ 80.00
WESTERN ROUND UP (DELL GIANT)
10 F/VF 75.00
WESTERNER
19 VG 16 00
25 VG 20 00
WHA!? (DITKO)
3 NM 10.00
WHAT IF (SERIES 1)
1 NM 25.00
2 NM 12.00
4 NM 9.00
8 NM 8.00
9 NM 8.00
11 NM 5.00
12 NM 5.00
13 NM 7.00
14-25 NM 5.00
27 NM 15.00
28 NM- 8.00
30 NM 8.00
36 NM 4.00
43 NM 4.00
46 NM 4.00
WHERE CREATURES ROAM
2 VF+ 22.00
7 F 6.00
WHERE MONSTERS DWELL
4 VF+ 15.00
5 VG/F 5.00
16 F+ 8.00
18 NM- 15.00
23 F+ 8.00
25 VF/NM 10.00
WHERE'S HUDDLES
2 NM 18.00
WHIRLYBIRDS
1124 (FC) VF 65.00
WHITE WILDERNESS (DISNEY)
943 (FC) VF+ 55.00
WILBUR
30 F+ 30.00
37 F+ 24.00
38 VG 12.00
51 F 18.00
56 F 18.00
77 VF/NM 28.00
89 VF 24.00
WILD ANIMALS (PC)
1 NM 6.00
WILD BILL ELLIOT
15 VF 30.00
WILD BILL ELLIOTT
472 (FC) VF+ 35.00
WILD, WILD WEST
3 NM 100.00
4 NM- 90 00
6 VF/NM 70 00
6 F+ 28 00
7 VG/F 18.00
WILDCATS/ALIENS
1 NN 10.00
WILL-YUM
676 (FC) G/VG 4.00
WINDY & WILLY
2 VF 15 00
WINGS COMICS
15 G- 45 00
18 VG+ 95 00
22 G/VG 60 00
24 VG+ 85 00
30 VG 75.00
37 VG 65.00
39 G 33 00
42 G+ 33.00
44 VG+ 60 00
45 G 25 00
46 VG 50 00
51 G+ 30 00
53 VG/F 60.00
54 VG/F 60 00
57 VG/F 60 00
62 VG 40 00
63 VG- 35 00
70 VG 40.00
70 VG/F 50 00
71 VG- 35 00
72 VG 40 00
73 F+ 75 00
75 G+ 25 00
75 VG 40 00
77 F- 55 00
79 FR 12 00
81 G/VG 28 00
82 G/VG 28 00
83 VG 40 00
85 VG 40 00
86 VG/F 50 00
88 G/VG 30 00
93 F/VF 90 00
94 VG 40 00
96 G- 18.00
101 VG/F 45 00
103 VG+ 40.00
103 G/VG 25.00
104 VG 33.00
106 VG- 28.00
106 VG+ 40.00
107 VG 35.00
109 F 50.00
111 VG 35.00
116 G 16.00
119 VF- 85.00
WINNIE THE POOH
5 VF/NM 12 00
6 NM- 10.00
8 G/VG 3.00
9 VF/NM 9.00
10 VF/NM 9.00
11 VF 9.00
13 NM- 14.00
14 NM- 14.00
17 F+ 6.00
18 NM 20.00
19 NM 20.00
24 NM- 16.00
27 F/VF 8.00
28 VF- 10.00
WITCHBLADE
1 9 6 (CGC) 125.00
2 9.6 (CGC) 125.00
WITCHBLADE COLLECTED EDITIONS
1 NM 10 00
WITCHING HOUR
1 F/VF 65.00
1 F+ 44.00
3 VF/NM 50.00
13 VF/NM 28.00
14 VF 26.00
16 F+ 10.00
27 VF+ 12.00
30 VF 11.00
34 VG 4.00
44 F+ 8.00
64 F+ 5.00
69 F+ 5.00
75 F+ 5.00
WITCHING HOUR (ANNE RICE)
1 thru 5 NM 6.00
WITH THE MARINES
2 G 10.00
WITZEND
7 NM 35.00
10 VF/NM 20 00
WIZARD 1/2:
ARCANUM
NM 10.00
ASH
NM 8.00
ASTRO CITY
NM 10.00
BUFFY/ANGEL
NM 12 00
DARKCHYLDE
NM 8.00
DARKNESS
NM 10 00
DAWN
NM 12.00
DAWN (AS DEEP AS...)
NM 12.00
DREAMS OF DAWN
NM 12.00
EARTH X
NM 12.00
GEAR STATION
NM 12.00
GEN 13
NM 25.00
GHOST RIDER
NM 12.00
HEROES REBORN
NM 14 00
LADY DEATH
NM 12 00
LADY DEATH, THE CRUCIBLE
NM 12 00
LADY RAWHIDE
NM 8 00
MAGDELENA/ANGELUS
NM 12.00
MAXX
NM 12 00
MIDNIGHT NATION
NM 12.00
RED STAR
NM 12 00
RISING STARS
NM 12 00
SAVAGE DRAGON
NM 10.00
SHI
NM 12.00
SILVER SURFER
NM 12.00
TALES OF THE WITCHBLADE
NM 10 00
TENTH
NM 15 00
TOMB RAIDER
NM 12.00
ULTIMATE SPIDER-MAN
NM 15 00
UNDERTAKER
NM 15 00
VAMPI
NM 12 00
VENGEANCE OF VAMPIRELLA
NM 8 00
WARLANDS
NM 12.00
WOLVERINE
NM 15 00
X-MEN
NM 15.00
WIZARD MAGAZINE
1 VF 15.00
WOLFF & BYRD
1 NM- 5 00
WOLVERINE
1 9.2 (CGC) 65.00
1 NM 35.00
2 NM 16.00
3 thru 5 NM 12.00
6 NM 9.00
7 NM 9.00
9 NM 9.00
10 NM 30.00
11 thru 20 NM 7.00
21 thru 75 NM 5.00
WOLVERINE (MINI SERIES)
1 NM- 40.00
1 (CGC) 9.6 225.00
2 NM- 30.00
2 (CGC) 9.6 175.00
3 NM- 30.00
3 (CGC) 9.6 175.00
4 NM- 30.00
4 (CGC) 9.2 80.00
WOMEN OUTLAWS
5 G 45.00
WONDER WOMAN
31 F+ 195.00
33 8.5 (CGC) 695.00
51 VG- 70.00
126 F- 36.00
127 VF+ 60.00
129 VG 18 00
130 FR 5 00
132 VG 14.00
147 VF 44.00
150 VG/F 16.00
178 VG 10.00
190 VG 6.00
192 VF 20.00
204 VG 4.00
205 VG/F 5.00
208 VF/NM 14.00
213 VF/NM 12 00
214 VF/NM 40.00
215 NM 16.00
217 NM 26.00
218 NM- 14.00
219 VF/NM 12.00
220 NM 16 00
221 NM 12.00
222 VF/NM 7.00
223 VF/NM 8.00
224 NM 12.00
226 NM 12 00
227 VF/NM 8.00
228 NM 10.00
229-241 NM 12.00
242-245 NM 7.00
247 NM 8.00
248 NM 12.00
249 NM 8.00
251 NM- 7.00
252-259 NM 7.00
264 F- 3.00
265 NM 6.00
266 NM 6.00
267 NM 12.00
269 NM 7.00
270-278 NM 6.00
279 VF/NM 3.00
280 NM 5.00
281-283 NM 8.00
284-302 NM 5 00
303 F+ 3.00
304-328 NM 5 00
WONDER WOMAN SPECIAL (1992)
1 NM 4.00
WOODY WOODPECKER
21 VG 7 00
22 VG 7.00
23 VF 23.00
27 F- 8.00
28 F- 8.00
31 VG 6.00
32 VG 6.00
33 VG 6.00
40 VF 15.00
43 VF 15.00
49 VG 6.00
51 F+ 8.00
53 VG 4.00
68 VG 4.00
70 VG+ 5.00
95 VG 4.00
97 VF 10 00
103 VF 10.00
104 F- 4.00
107 VF 10.00
122 F/VF 5.00
127 F- 3.00
140 F+ 4.00
166 VF/NM 6.00
170 F+ 3.00
196 NM 15.00
WOODY WOODPECKER (FOUR COLOR)
249 F- 18.00
264 VG+ 18.00
364 VG 8.00
374 VG 8.00
390 F+ 15.00
405 VF/NM 40.00
431 VG 8.00
WOODY WOODPECKER CHRISTMAS PARADE
1 F- 10 00
WORLD AROUND US (CLASSICS ILLUSTRATED)
7 VG 18 00
27 VG+ 20.00
WORLD OF FANTASY
14 F/VF 75.00
19 F+ 85 00
WORLD OF SUSPENSE
4 VG+ 50.00
WORLD OF WOOD
4 VF 4.00
WORLD WAR STORIES
3 VF 17.00
WORLD'S FINEST
85 G+ 35.00
94 G 54.00
94 FR/G 35.00
96 G- 20.00
97 G 24.00
98 G+ 28.00
99 F+ 75.00
102 VG 30.00
103 F+ 55.00
104 VG 30.00
105 F- 40.00
105 VG 30.00
106 VG 30.00
107 VG 30.00
108 VG 30.00
108 VG 30.00
111 F/VF 65.00
111 F+ 45.00
115 VF 84.00
115 VG 26.00
116 FR 8.00
118 VF- 80.00
120 VG- 20.00
123 G- 5.00
124 VG+ 18.00
126 VG+ 18.00
127 VG 16.00
129 VG+ 22 00
130 VG/F 18.00
131 VG 14.00
133 VF+ 55.00
135 F- 18.00
137 VG/F 15.00
138 VG/F 15.00
138 VF 50.00
139 F- 18.00
139 VF/NM 65.00
140 VG/F 18.00
141 F+ 28.00
142 VG/F 18.00
144 FR+ 3.00
145 VG 10.00
146 VG+ 12.00
147 VG 10.00
148 F- 14.00
149 VG/F 12.00
150 VG/F 12.00
151 VF 30.00
152 VG 8.00
153 VF 30.00
153 F+ 18.00
155 VG 8.00
156 VG 20.00
157 F/VF 24 00
158 VF 30.00
158 VG 8.00
159 F/VF 22.00
160 VF 30.00
160 VF 30.00
161 VF 38.00
162 F+ 12.00
163 VF 23.00
163 VG/F 8.00
164 VG/F 8 00
165 F+ 12.00
165 (CGC) 9.0 55.00
166 F+ 15.00
167 VG/F 8.00
168 VF 23.00
168 VF 23.00
169 F+ 15.00
170 F/VF 35.00
171 VF- 20.00
172 VF 23 00
172 VF/NM 28.00
173 F- 22 00
173 VF 60.00
174 VG+ 9.00
175 VF 27.00
175 VF 27.00
176 VG 8.00
177 VG 8 00
178 F+ 12.00
179 VF/NM 40 00
179 F/VF 24 00
180 VF/NM 25.00
180 VF 20.00
181 VF 20 00
182 VF/NM 25.00
183 VF/NM 25.00
184 F/VF 15.00
185 VF+ 22.00
186 VF 20.00
187 NM- 28.00
187 VF 19 00
188 VF/NM 38.00
188 F+ 15 00
189 VF/NM 18 00
189 VF 15.00
190-193 VF/NM 18 00
194 VF 15 00
195 VF 15 00
196 VF/NM 18.00
197 VF 30.00
198 VG/F 20.00
199 VG/F 20 00
199 VF 56.00
200 VF 19 00
202 VF/NM 16.00
203 VF 13.00
204 VF/NM 22.00
204 VF 16.00
205 F+ 12 00
206 F+ 15.00
207 VF/NM 18.00
208 VG 4.00
209 VF/NM 16 00
210 VF 13 00
211 F/VF 10 00
212 VF 15 00
213 F+ 8 00
214 VG 4 00
215 NM 30 00
216 VF 10.00
217 VG 4.00
218-220 VF/NM 12.00
221 NM- 14.00
222 VF/NM 12 00
223 F/VF 18.00
224 VF 25 00
225 VF 25.00
225-227 VF/NM 30.00
228 VG 7.00
229 NM 16.00
230 NM 24.00
231 NM 14.00
232 NM 14.00
233 NM- 12.00
234 NM 14.00
235 VF 9 00
236 VF/NM 10.00
237 VF/NM 10.00
238 NM 14.00
239 NM 14.00
240 NM- 12.00
241 NM- 12.00
242 NM 14.00
243 NM 14.00
244-246 VF 11.00
247 VF/NM 10.00
248 F/VF 7.00
249 VF/NM 13 00
250 VF/NM 13.00
251 VF 11.00
252 NM 18.00
253 NM 10.00
254 NM 10 00
255 F+ 4.00
256-265 NM 10.00
266-268 NM 8.00
269 NM- 7 00
270 VF 5.00
271 NM 10.00
272 NM- 7.00
273-281 NM 8.00
283-299 NM 7.00
300 F+ 3.00
304-321 NM 4.00
WORLDS UNKNOWN
1 VF 12.00
2 thru 7 VF/NM 10.00
8 NM 15.00
WOW COMICS
37 VG 40.00
41 F- 50.00
59 VF/NM 100.00
68 NM 140 00
WYATT EARP (ATLAS)
11 FR/G 8.00
12 FR/G 8.00
13 VG 22.00
15 FR/G 8.00
18 G 10.00
19 G 10.00
21 G 10.00
22 VG 15.00
23 VG 15.00
27 G 8.00
28 VG 15.00
WYATT EARP (CHARLTON)
47 VG 4.00
54 VF/NM 8.00
66 VF/NM 8.00
68 VF/NM 8.00
71 VF/NM 8.00
72 VF/NM 8.00
WYATT EARP (DELL)
(FC) 921 VG 18.00
X FACTOR
6 NM 10 00
XENA
1 NM 5 00
BLOODLINES
1 NM 4.00
CALLISTO
2 NM 4.00
3 NM 4.00
JOXER
1 NM 4.00
MARRIAGE OF XENA AND HERCULES
1 NM 4.00
ORIGINAL OLYMPICS
1 NM 4 00
ORPHEUS TRILOGY
3 NM 4 00
XENOZOIC TALES
8 NM 6.00
10 NM 6.00
11 NM 6.00
X-FILES
0 NM 6.00
1 NM 40.00
2 NM 18.00
7 NM 5 00
8 NM 5.00
1 (signed) NM 50.00
X-MEN
119 (CGC) 9 4 195.00
X-MEN
1 VG 1,295.00
4 G/VG 90 00
4 VG+ 135 00
7 Coverless 5 00
7 G/VG 50 00
8 G/VG 50 00
9 FR 20 00
10 G- 30 00
11 VG+ 60.00
12 VG+ 80.00
13 G/VG 44.00
14 VG 55.00
14 VG- 48 00
14 F/VF 155 00
15 VG 55 00
15 VG 55 00
15 F- 80 00
16 VG 33 00
17 VG 33 00
18 VG/F 40.00
22 F+ 48 00
22 VF+ 95 00
23 F/VF 68 00
23 F+ 48 00
24 VG/F 30.00
24 F+ 48.00
25 VG 24 00
25 VF 88.00
25 F+ 48.00
26 VG/F 30.00
26 VG+ 28.00
27 VG 26 00
28 VF- 110.00
29 VG 24.00
30 VF 88.00
30 VG/F 30.00
31 VG 18.00
31 VF 65.00
31 F/VF 48.00
31 VF 65.00
32 VF 65.00
32 F+ 35.00
33 F+ 35.00
33 VF+ 74.00
34 F/VF 48.00
34 VG+ 20.00
35 G/VG 20.00
36 VF/NM 90.00
36 F/VF 48.00
36 F 28.00
37 (CGC) 9.0 175.00
37 VF+ 75.00
37 F+ 33 00
38 VG/F 25.00
38 VF/NM 100.00
38 VF- 70.00
38 F+ 40.00
39 VF/NM 90 00
39 F+ 35.00
39 VF 65.00
40 VG/F 22.00
40 F+ 35.00
40 VF+ 73 00
41 VF/NM 75.00
41 VG/F 20.00
42 F+ 30.00
42 VF 60.00
43 F/VF 44.00
43 F+ 33.00
44 VF 58.00
44 F/VF 48.00
45 VF 60.00
45 VF 60 00
45 VG/F 20.00
46 VF+ 65.00
46 F+ 33.00
47 VF+ 65.00
47 VG/F 20.00
48 F/VF 48.00
49 VF/NM 75.00
50 VF 60.00
52 VF 45.00
54 VF/NM 85.00
61 F/VF 44.00
62 VF 56.00
64 VG 16.00
66 VG 16.00
68 F/VF 20.00
70 F+ 18.00
73 (CGC) 9.4 165.00
74 NM 50.00
76 F/VF 18.00
77 F- 10.00
78 NM- 40.00
79 VG 8.00
81 VF 26.00
82 VF 26 00
83 F/VF 20.00
84 VF 26 00
85 F/VF 20 00
86 VF- 24.00
87 F+ 15.00
88 NM 50.00
88 VF- 24.00
89 NM 50.00
89 VF 26.00
90 VG 8.00
92 NM- 40.00
93 F+ 15.00
96 VF/NM 105.00
96 VF 80.00
96 F+ 40.00
97 VF 80 00
98 VF/NM 100.00
98 F+ 40.00
99 F+ 40.00
101 VF 70 00
101 NM 130.00
102 F 18.00
103 G/VG 10 00
104 VG 12.00
105 F+ 22.00
106 G/VG 10 00
108 VF 65.00
109 (CGC) 9.6 395.00
109 NM- 90 00
109 F/VF 40.00
111 VG 12.00
111 NM 75.00
112 F+ 20.00
113 VF+ 42.00
113 VF 38 00
114 VG+ 12.00
115 VG/F 12.00
115 (CGC) 9.6 295.00
115 VF/NM 50.00
115 VF 30.00
116 (CGC) 9 6 295 00
116 NM 75.00
116 F- 12 00
117 NM 75.00
118 (CGC) 9.6 295.00
118 VG+ 12.00
119 F/VF 30.00
119 VF/NM 50.00
120 VF 54.00
120 F 20.00
122 NM 55.00
122 VF/NM 38.00
123 NM 55.00
123 NM 55.00
124 VG 8.00
124 NM 55.00
124 VF/NM 38.00
125 VG 8 00
125 NM 55 00
126 NM 55.00
127 NM 55.00
128 (CGC) 9 6 245.00
128 VF+ 35.00
128 NM 55.00
129 VG+ 12.00
129 NM 65.00
130 VG 8.00
130 NM 60.00
130 VF 30.00
131 NM 50.00
131 VF 26.00
132 F+ 15.00
132 VF/NM 38.00
132 NM 50.00
133 (CGC) 9.4 150.00
133 F/VF 20.00
134 VF/NM 35.00
134 NM 50.00
135 VF/NM 35.00
135 NM 50.00
136 NM 40.00
137 (CGC) 9.2 85.00
137 VF 26.00
138 VF/NM 30 00
138 NM 44.00
139 VF/NM 40.00
139 NM 55.00
139 NM 55.00
140 NM 50.00
140 NM 50.00
141 NM 45.00
142 VF/NM 33.00
142 NM 44.00
143 NM 25.00
144-150 NM 10.00
151 NM 6.00
152 NM- 8.00
153-175 NM 6.00
176-199 NM 5.00
200 NM 6.00
201 NM 12.00
202 NM 5.00
204 NM 5.00
205 NM 10.00
206 NM 5.00
207 VF 3.00
208 NM 5.00
209 NM 5.00
210 NM 15.00
211 NM 15.00
212 VF/NM 12.00
213 NM 18.00
214-220 NM 5.00
222 NM 12.00
223-242 NM 5.00
244 NM 15.00
245-247 NM 5.00
248 NM 12.00
249-265 NM 5.00
266 9.4 (CGC) 95.00
266 NM 40.00
267 NM 8.00
268 NM 10.00
269-349 NM 5.00
X-MEN ANNUAL
1 VF+ 65.00
1 VG+ 20.00
3 NM 30.00
4 NM 12.00
5 NM 10.00
6 NM 7.00
7 NM 7.00
8 NM 7.00
9 NM 8.00
10 NM 8 00
12 NM 4.00
13 NM 4.00
14 NM 20.00
16 NM 4.00
X-MEN CHRONICLES (FANTACO)
1 VF 5 00
X-MEN CLASSIC
1 NM 5.00
2 thru 100 NM 3.00
X-MEN PRIME
NM 8.00
X-MEN SPECIAL EDITION
1 NM 15.00
X-MEN SURVIVAL GUIDE
1 NM 9.00
X-MEN WEDDING ALBUM
1 NM 5.00
X-MEN, THE OFFICIAL MARVEL INDEX TO
1 thru 4 NM 6.00
YAK YAK
1186 F+ 35.00
1348 VF+ 65.00
YANG
1 NM- 14 00
4 VF/NM 7 00
6 NM 9 00
10 NM- 8.00
YELLOWJACKET COMICS
1 8.0 (CGC) 550.00
YELLOWSTONE KELLY
1056 (FC) VG/F 12 00
YOGI BEAR (CHARLTON)
9 VG/F 7 00
13 F+ 8.00
15 F+ 8.00
18 VF 15.00
21 F- 4.00
22 F+ 6.00
26 VF/NM 14.00
28 F+ 8 00
29 VF/NM 14 00
31 VF 10 00
32 F+ 8 00
YOGI BEAR (DELL/GOLD KEY)
4 VF/NM 50 00
5 VG- 8 00
10 NM 100.00
11 VF/NM 70.00
13 NM 100.00
14 NM 60.00
15 VF+ 35.00
22 VG 6 00
27 VG- 5.00
36 F 9.00
37 F+ 10.00
41 F 9.00
42 VG/F 7 00
YOGI BEAR (FOUR COLOR)
1104 VF+ 60.00
1162 VG 15.00
1349 VF/NM 95.00
YOSEMITE SAM
1 VG 8.00
11 VF 10.00
14 F+ 8.00
15 VF 10.00
26 F+ 8.00
27 VF+ 10.00
71 NM 15.00
72 NM 15.00
74 NM 15.00
76 NM 15.00
80 VF/NM 13.00
YOUNG ALL-STARS
1 VF 4.00
2 thru 29 NM 3 00
YOUNG KING COLE (VOL. 3)
1 VG- 20.00
YOUNG LOVE (DC)
75 F+ 9.00
87 VG 5 00
97 NM 26.00
108 VG 20.00
YOUNG LOVE (VOL. 5)
4 F+ 20.00
YOW
1 NM 7.00
2 NM 6.00
YUMMY FUR
1 NM 20.00
3 NM 8.00
12 VF 5.00
25 NM 5.00
28 NM 5.00
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The human Metal Men!

Doc Magnus' creations tried on new identities as The Silver Age was winding down

Ask Mr. Silver Age
JUMPING JETS!
IF WE METAL MEN FAIL—THE WORLD OF HUMANS WILL BE DOOMED!
GIANT-MAN IS ACTUALLY BEING—ERASED!

By **Craig Shutt**

Dear Mr. Silver Age,

It is my understanding that, near the end of their illustrious Silver Age publishing run, The Metal Men adopted human identities. Why would such impressive super-heroes wish to perform such a contrary act?

Jim H.
Avengers Mansion

Mr. Silver Age says: It's true, they did, Jimbo. The short version of the reason is this: They took on human identities so they could continue to help humanity, even though humanity hated and feared their robotic selves and tried to destroy them. But as you know, here in this column, we seldom settle for the short version of anything.

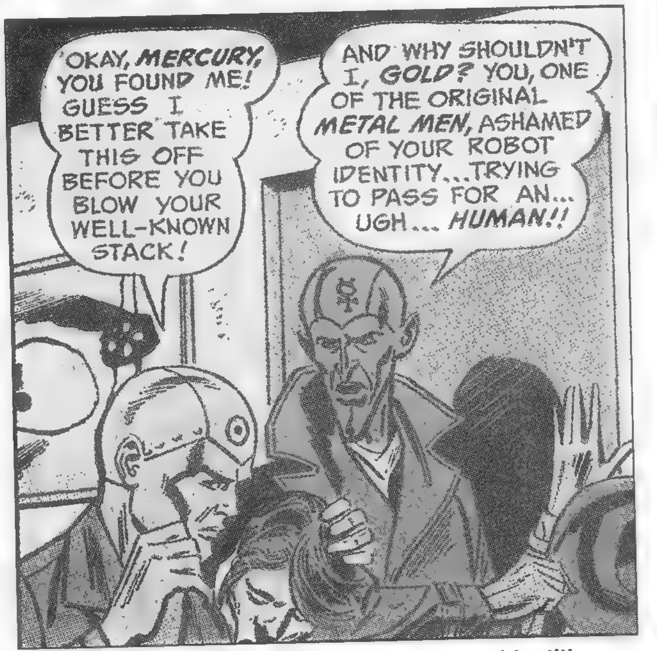
The wheels began turning with *Metal Men* #33 (Aug-Sep 68), which unofficially was called (at least on the cover) "The New Hunted Metal Men!" Through a flashback a few pages into the adventure, we learned that Doc Magnus, aided by his brother David, had undertaken a dangerous experiment to accomplish two things: replace those danged faulty responsometers with professional-grade models and increase The Metal Men's powers.

Unfortunately, Doc's experiment worked only halfway: The Men's personalities remained the same as they ever were, but they received considerably more power, which they couldn't control. Even *more* unfortunately, especially from Doc's point of view, a loose connection jolted Doc into a coma, leaving The Men without the brains of their outfit.

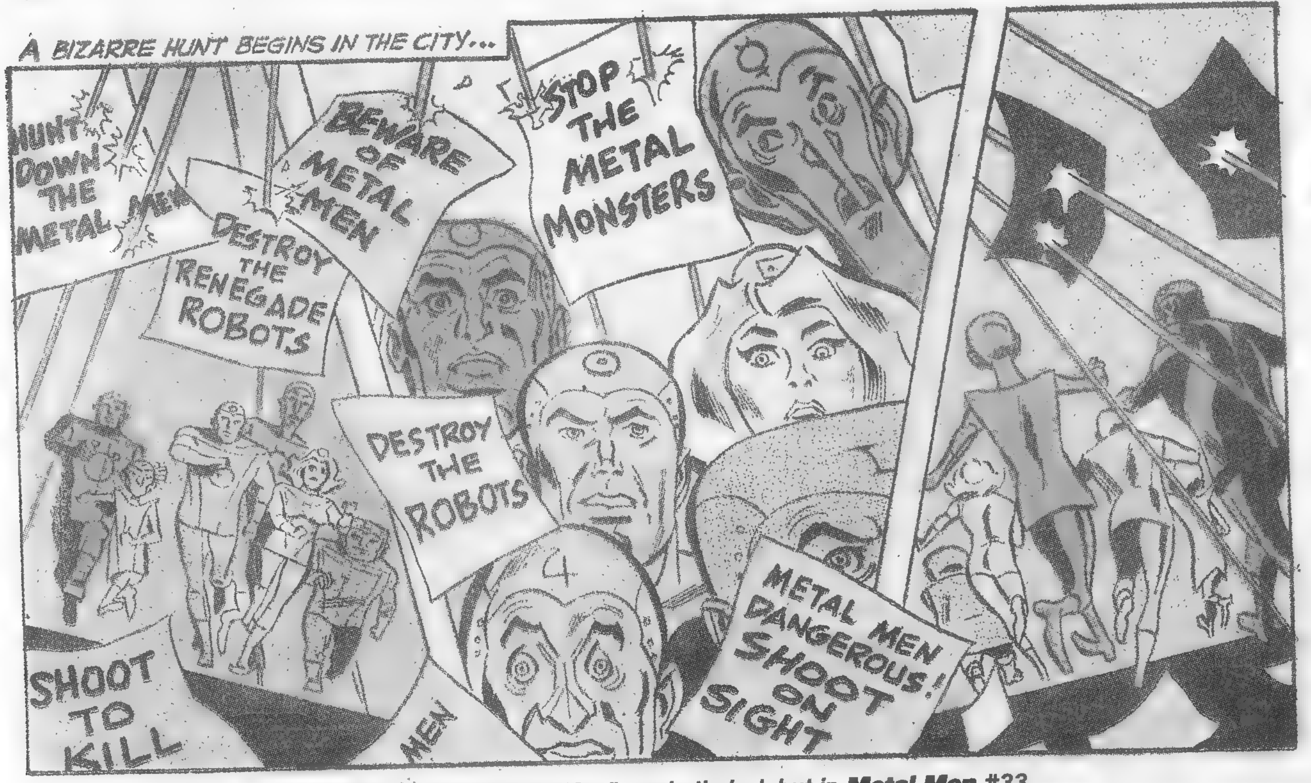
Between losing their strategic leader and misjudging their newly enhanced powers, the robots botched several minor emergencies, endangering cops and fire fighters on the scene. I would suggest that the fire chief may have gone overboard in demanding that the cops shoot down the robots because of these mishaps, but I can see that he might've been overwrought. Then, when Tina inadvertently smashed a few police cars when the team tried to make good by catching some crooks, the city turned on them.

Ultimately, deciding they really *were* a danger, The Men agreed to allow themselves to be deactivated. Doc's brother took control of the activator, which he agreed to use only when requested by the authorities. That didn't take long, since gigantic alien insects picked that moment to invade Earth. Heck, I might've even been willing to call out The Justice League for that battle! But they, um, were sick that day. So The Men got the job done themselves — only to face a crowd that still was hostile and fearful toward them.

The team's position wasn't enhanced in the next issue, which picked up with another gigantic, powerful alien suddenly appearing. But, when he scooped up Tina to get a better look, he became infatuated by the sleek robotess. Meanwhile, The Metal Men were botching their attempts to defeat this alien, too, making the cops even more upset. I'm not sure that still called for shooting them, but, since bullets just bounced off, it didn't much matter.


'OKAY, MERCURY, YOU FOUND ME! GUESS I BETTER TAKE THIS OFF BEFORE YOU BLOW YOUR WELL-KNOWN STACK!
AND WHY SHOULDN'T I, GOLD? YOU, ONE OF THE ORIGINAL METAL MEN, ASHAMED OF YOUR ROBOT IDENTITY...TRYING TO PASS FOR AN... UGH... HUMAN!!

The Metal Men regrouped in their robot identities to join Robots' Lib and ultimately help Batman in The Brave and the Bold #103.



*"The New Hunted Metal Men" made their debut in **Metal Men #33** after Doc went into a coma while giving them added power.*

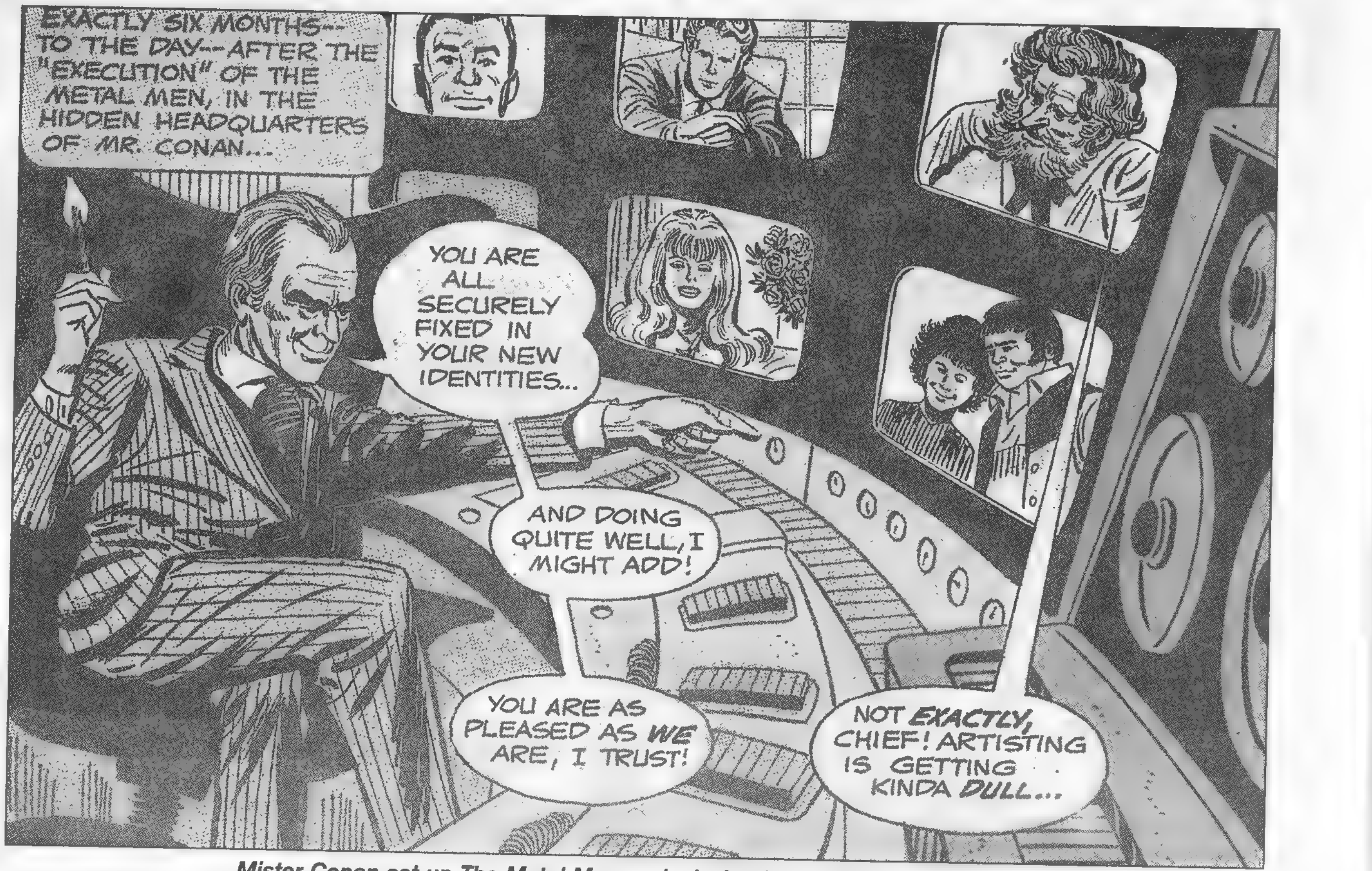
The team's "hunted" status continued through two more adventures in #35 and #36: first, while they battled Volcano Man and, then, when they were captured by menacing alien clowns who threatened to kill them if they didn't amuse their gigantic captors. Hoo boy. Their status took another nosedive, when the rocket ship they used to return to Earth at the end of #36 crash-landed at the beginning of #37 (Apr-May 69), causing mass destruction. Oops.

That *really* put the capper on their image, and this time a "jury" of city councilors and the mayor found them guilty of being dangers to society. They were condemned to death and taken to a junkyard to be put through the metal crusher.

But, when they awoke, they discovered they'd been saved through the subterfuge of the mysterious Mister Conan, who had finagled the city into using his own junkyard to carry out the "execution." He told them he agreed they had outlived their usefulness, but they had potential to help with his new secret worldwide organization "to eliminate the forces which threaten all that is best in humanity."

The Metal Men agreed but pointed out that their effectiveness was hindered by being hated on sight. Conan resolved that through the auspices of Dr. Peter Pygmalion — hey, I don't name them, I just read about them. Dr. Pygmalion covered the team members with a protein-based plastic he'd invented that looked, felt, and smelled like skin. Then Conan set them up with human identities, which allowed them to blend with society but kept them on call to perform super-heroic deeds around the world in the name of good.

So Gold became Guy Gilden, Wall Street genius, philanthropist, and lady-killing swinger. Platinum became


EXACTLY SIX MONTHS-- TO THE DAY-- AFTER THE "EXECUTION" OF THE METAL MEN, IN THE HIDDEN HEADQUARTERS OF MR. CONAN...
YOU ARE ALL SECURELY FIXED IN YOUR NEW IDENTITIES...
AND DOING QUITE WELL, I MIGHT ADD!
YOU ARE AS PLEASED AS WE ARE, I TRUST!
NOT EXACTLY, CHIEF! ARTISTING IS GETTING KINDA DULL...

Mister Conan set up The Metal Men — clockwise from upper left Iron, Gold, Mercury, Tin and Lead, and Tina — with new identities in #37.

Tina Platt, world-famous cover girl and fashion model. Lead and Tin became Ledby Hand and Tinker, respectively, a folk-singing duo. Mercury became Mercurio, a famous artist and sculptor. And Iron became Jon "Iron" Mann, an incredibly successful engineer of bridges, tunnels, and dams.

The caption said we picked up the tale six months later, when Conan proclaimed that all of the robots were "securely fixed" and "doing quite well." I dare say. I mean, fashion, art, finance, and music may throw a hero up the pop charts at a moment's whim, but it usually takes a little bit of time for a guy to come outta nowhere to build bridges, tunnels, and dams that have highway departments oohing and ahhing.

In *Metal Men* #38 (Jun-Jul 69), the team went on its first mission for Conan, in which they battled a coven of witches, who intended to bring on an Age of Evil. The team stopped them, mostly acting as humans who occasionally had a little bit more oomph — Iron pulverized a couple demons with his iron hands, for instance, while Tina corralled spiders with her platinum fingers. But, for the most part, the story was about a spooky chase through the dark of night to find the witches before the witches killed these somewhat-powered heroes and let evil run rampant.

The next issue dug even deeper in genre clichés, as Conan lined up a special mission for the team to um, help him produce films for TV, movies, and schools at a movie studio he had just renovated. Yeah, *that's* bound to help eliminate the forces of evil from the world! Gold helped work out the studio's financing, Lead and Tin provided background music, Mercury and Iron did unspecified things, and Tina starred in the big movie (of course).

The flick was a variation on *The Hunchback of Notre Dame*, but it came to a halt when (wait for it) a *real* misshapen creature swooped in to kidnap Tina just as the cast learned that the movie's actual creature-star had been killed! The real creature kidnapped Tina, he explained, because she was so compassionate and he needed human companionship — which, ironically, Tina couldn't really provide.

The mayhem brought the police, especially homicide Lt. McDonald, a suspicious guy who was always just one step away from learning the robots weren't really human. He also took a fancy to Tina (as everyone did), complicating things further. The story again played the team mostly as adventurers tracking a mystery, except for little bits of metallic business. These included Iron crushing a gun when a police officer almost shot Tina by mistake, thereby leaving a clue that he was more than human, and Mercury stretching his neck around corners to see what was happening. (Iron also discovered he had a glass jaw, an obviously ironic characteristic for Iron).

That story ended with Conan announcing he had major news about their creator, which was revealed in #40 (Oct-Nov 69): Doc had come out of his coma and been kidnapped by Karnak, the ruthless dictator of a small country. He brainwashed Doc into helping him conquer the world. The Metal Men's task was to infiltrate the country, find Doc, and kill him. They were outraged by this assignment, of course, but Conan explained that Doc's brainwashing was irreversible, so they had to do what they had to do. The rest of the issue was spent parachuting into the country, infiltrating Karnak's headquarters dressed as guards, and stopping Karnak. But Doc escaped, leaving Tina injured in the melee.

Next issue, as Conan and the team tried to revive Tina, they learned that Doc had stolen a hydrogen bomb from the Air Force and isolated himself in a mountaintop retreat. This adventure involved the team using its metallic powers to scale the impossible-to-climb mountain and dropping in on Doc. He, sadly, turned out to be nuttier than a fruitcake and tried to kill them all. That didn't work out so well, but they didn't capture him, either.

When they returned to base, they visited Tina in the hospital, only to find Lt. McDonald there, ring in hand, proposing. What a whirlwind courtship *that* was! The final panel showed McDonald walking out and Tina in tears, obviously knowing that she couldn't marry a human (especially one who wasn't Doc).

On that note, the series ended, but that wasn't the end of the human Metal Men (although it *was* the end of Lt. McDonald and Mr. Conan). The team returned in *The Brave and the Bold* #103 (Sep-Oct 72) to help Batman stop a robot-computer that had gone haywire at the center of America's defense systems. The computer, called John Doe, was demanding that all positions of power on Earth be filled by robots.

Meanwhile, Mercury had embraced a new movement called Robot Lib. He convinced Gold, who was still using his human disguise, to help round up their teammates, whom Gold noted he hadn't seen in years. The others had retaken their robotic identities, with Iron working in an auto graveyard (ironically doing to other metals exactly what officials had tried to do to him a few years earlier). Lead was working with isotopes in a research lab, Tin and Beautiful were living in a vine-covered cottage doing who knows what, and Tina was go-go dancing (yikes).

They all went to a Robots Lib meeting, which also was attended by vast quantities of other robots who came from I don't even want to think about where. Batman met the team and tried to gain their help to stop Doe, but they weren't interested in helping humans. So Batman whipped out his trump card: the last will and testament of Doc Magnus, which implied that the Docster now was pushing up daisies, even though we hadn't seen it happen.

Doc had predicted that the team someday would resent humans (possibly because their creator gave them uncontrollable power, went nutso, stole a hydrogen bomb and tried to kill them several times over, but that's just a guess). He had told them in his will that mankind, ultimately, was good but needed help, so they should provide aid when they could. So the team agreed to try. That worked out pretty well, and the combination of having Batman's backing and saving the world put them back in good standing with the world.

The team returned to aid Batman in *B&B* #113 (Jul74) and #121 (Sep 75), while Gold helped Superman and Batman together in *World's Finest* #239 (Jul 76). By then, the team had returned to adventuring (after three reprint issues) in its own title with *Metal Men* #45 (Apr-May 76), the only one of these tales (sob!) to be reprinted (in *The Art of Walt Simonson*). That story revealed that Doc wasn't *really* dead, which brings up the question of how the World's Greatest Detective got hold of Doc's will. Instead, he had been captured by the CIA and returned to America, where he underwent a number of brain operations and therapy.

By the end of that issue, Doc was well on his way to recovery and he vowed to rebuild the team. And he *had* to rebuild them, because, as usual, they hadn't come through an adventure with Doc all in one piece. It's odd that they were able to remain intact for all those issues when he *wasn't* participating, isn't it? It almost makes you wonder whether his cunning plans were mostly designed to let him keep playing with his robotic Tinker Toys. ✦

Ask Mr. Silver Age is © 2003 by Craig Shutt. Send all comments to ***craigshutt@ameritech.net****. And don't forget that* ***Baby Boomer Comics****, a collection of Mr. Silver Age's favorite columns from his early days, is available for pre-order from Krause's genial operators at (800) 258-0929, offer CBHCS.*

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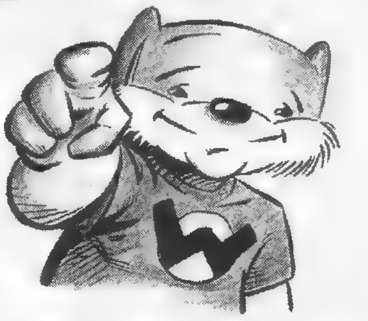

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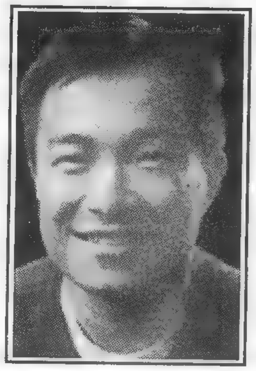

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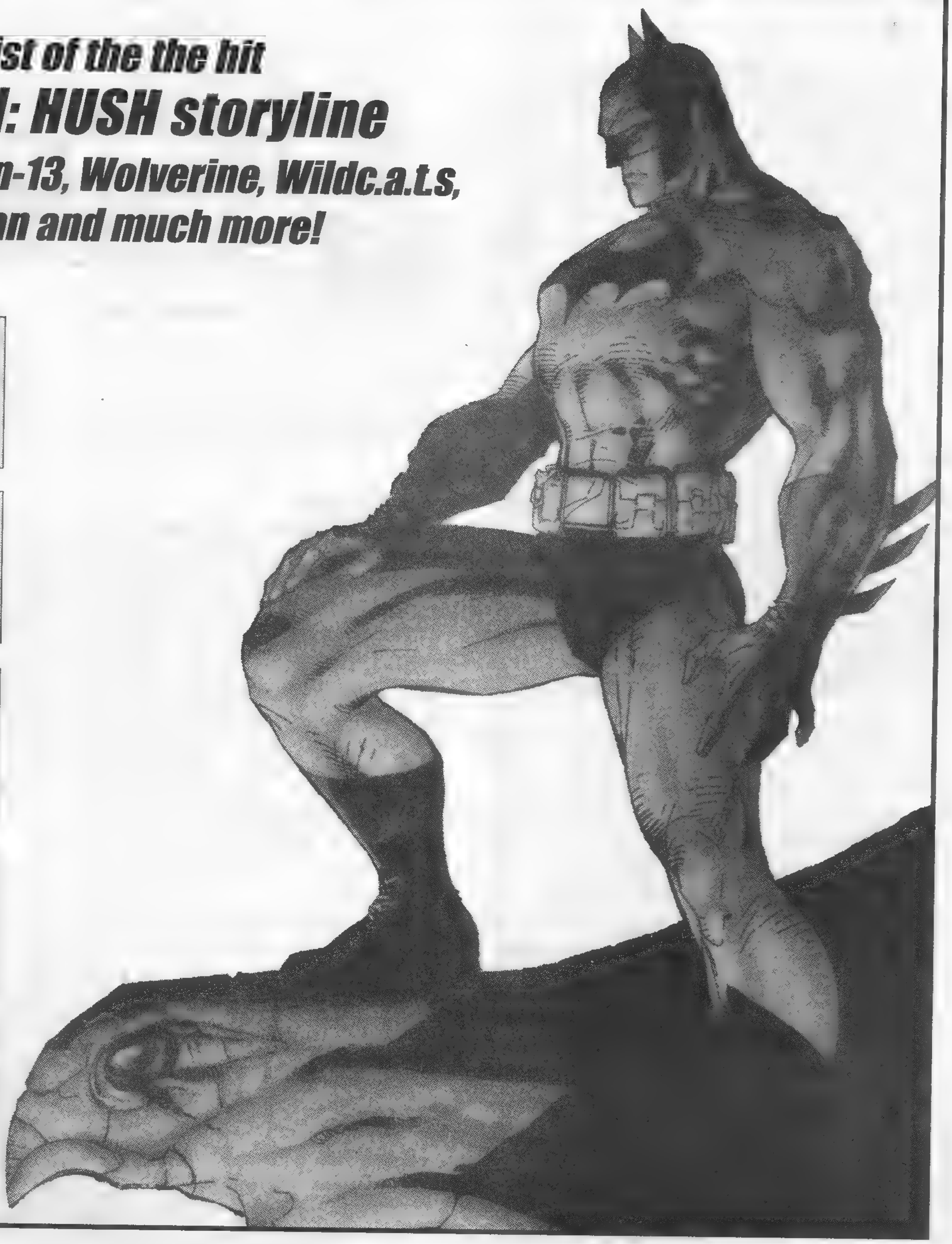

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Dishing on the Daxamites

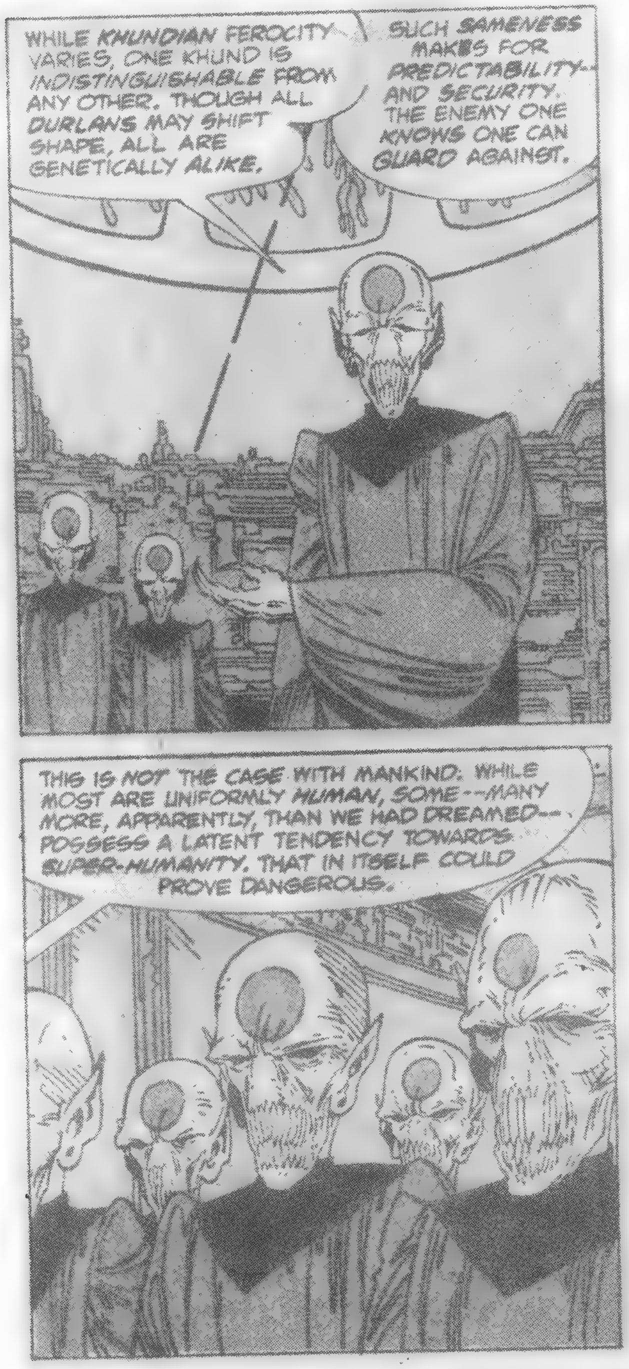
Why didn't a whole planet of Supermen take over the universe?

Dear Captain ...

By **Andrew Smith**

Last week, I discussed DC's long-time explanation for why the population of Daxam — the home planet of M'Onel of The Legion of Super-Heroes — never hitched up their horses and headed for the nearest yellow star, where they'd gain Superman-level powers. And I pooh-poohed it.

Yes, it's true. Since the word "pooh-pooh" can cause giggle fits among some elements of the reading audience, I never actually used the term. (Until now. Rats!) But I *did* take exception to DC's explanation that Daxamites don't roam the cosmos because they're afraid of lead — an element that doesn't exist on their home world and that causes them invariable death upon exposure.


WHILE KHUNDIAN FEROCITY VARIES, ONE KHUND IS INDISTINGUISHABLE FROM ANY OTHER. THOUGH ALL DURLANS MAY SHIFT SHAPE, ALL ARE GENETICALLY ALIKE.
SUCH SAMENESS MAKES FOR PREDICTABILITY-- AND SECURITY. THE ENEMY ONE KNOWS ONE CAN GUARD AGAINST.
THIS IS NOT THE CASE WITH MANKIND. WHILE MOST ARE UNIFORMLY HUMAN, SOME--MANY MORE, APPARENTLY, THAN WE HAD DREAMED--POSSESS A LATENT TENDENCY TOWARDS SUPER-HUMANITY. THAT IN ITSELF COULD PROVE DANGEROUS.

*The Daxamites aren't the only race that other aliens fear as shown in 1989's **Invasion!** mini-series.*

Let's review:

Sure enough, it's been established as far back as *Superboy* #89 (Jun 61) that exposure to lead is inevitably fatal to residents of Daxam, who are otherwise as super as Superman under a yellow sun. And early Legion of Super-Heroes stories, beginning with Mon-El's induction in *Adventure* #305 (Feb 63), established that only Lar Gand was free to emigrate, due to Brainiac 5's anti-lead serum, which was impossible to mass-produce. This explanation, embellished by later writers (until Daxamites were wiped out in one of the innumerable Legion retcons of the early '90s), was the central thesis for why Daxamites weren't flitting about the cosmos.

And I maintain it's about as convincing as a Mohammed Saeed al-Sahhaf press conference.

I noted the number of ways that Daxamites can get around the "lead barrier" — and have already, ranging from "The Great Darkness Saga" to "Invasion!" to "Our Worlds at War" to spells cast by Glorith in one of the aforementioned retcons. I noted with disbelief that billions of people would, in unison, casually pass up the opportunity to live life without disease or injury by the simple expedient of moving to a yellow-sun system — one that they could easily make lead-free by use of their super-powers and that would permit them to continue to live in isolation, if that was their choice (only it would be a lot more fun). In short, I can't believe that, individually or collectively, Daxamites wouldn't find some way to take advantage of their enviable DNA — if nothing else, for humanitarian reasons.

And, while the point is moot in the 31st century, there are still billions of Daxamites in the 21st century who know exactly where Earth is, who know exactly what a yellow sun can do for them, and who have the spaceflight capability to get there. Why haven't they made Mars lead-free from orbit with heat vision, terraformed it in about a week at super-speed, and colonized it? If they were worried about Earth lobbing lead missiles or something, they could just pick an *uninhabited* yellow-sun system and do the same thing. They're not any safer from lead on Daxam than on a yellow-sun world they terraformed — in fact, they'd be considerably safer on a world where they could use super-powers to defend themselves against lead-bearing meteors or the invasions they periodically suffer.

And it would be an irresistible temptation. Imagine how focused Earth governments would suddenly become on spaceflight, if we knew we'd all become invulnerable and able to fly if we just made it to Alpha Centauri! Maybe we're not vulnerable to lead, but we *are* vulnerable to radiation, vacuum, accidents, and a jillion other things — and we'd do it anyway.

And what about *other* super-powered races, like the Kryptonians before their planet's destruction? Krypton had spaceflight capability, Jor-El was aware (and I doubt he was alone) of the effect of a yellow sun on Kryptonians, and there wasn't the lead thing stopping them — nor did kryptonite even exist. Why didn't Zod or Jax-Ur hijack a spacecraft and conquer Bismoll, Winath, or Carggg?

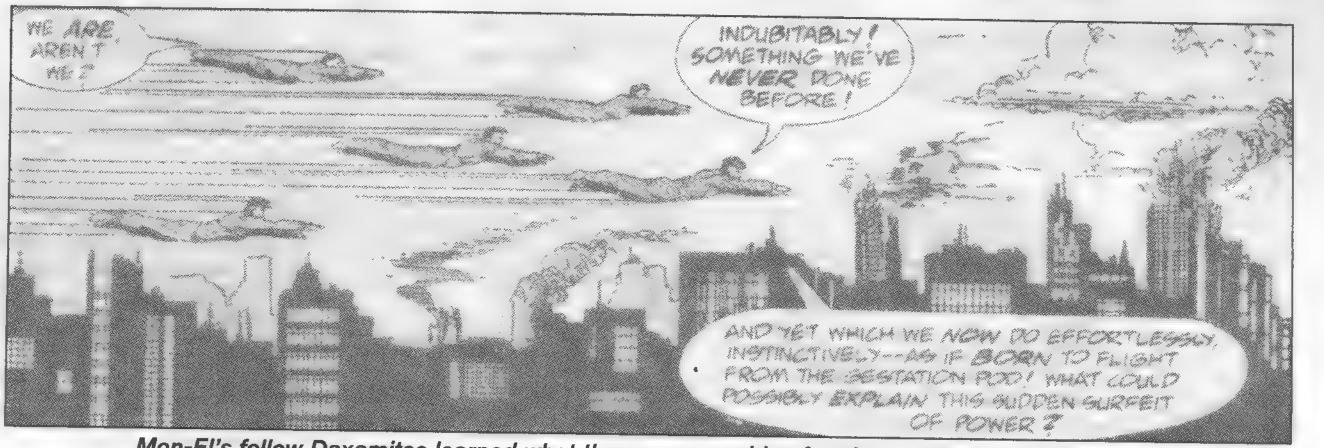
Further, if Krypton and Daxam have the yellow-sun genome, you can assume that other races have it, as well. As Einstein said, God doesn't play dice with the universe. If the yellow-sun genome occurred naturally on two planets, it probably happened in quite a few more.

I'm not just making this up; it's already suggested in DC lore. During the Silver Age, Superman-powered people popped up like mushrooms in Mort Weisinger titles (although they were usually written out of continuity in some fashion by story's end). And I mentioned one last week: Halk Kar of Thoron, who came from a planet half Krypton's size and had half of Superman's powers on Earth. Krypton, Daxam, Thoron … we could make quite a list of potential Super-races, if we put our minds to it — and our backs to our Silver Age longboxes.

The Legion of Super-Heroes itself suggests the low threshold for super-powers in humanoid DNA — entire planets of Magnetos (Braal), of Icemen (Tharr), of Henry Pyms (Imsk). The possibility of race after race having the yellow-sun genome — and not just Krypton, Daxam, and Thoron — is more likely than not. Even The Dominators know how potentially powerful humanoids are, which is why we're their favorite guinea pigs (creating the races mentioned above), and our deadly DNA potential was their argument to persuade others to join their "Invasion!" of Earth.

If we accept that the Krypton/Daxam genome occurs naturally — and we must — then we have to wonder why more races aren't powering up at yellow suns. Even more curious, none of the super-powered races — ones already established in various Silver Age stories or the potential ones we assume must exist — ever seriously attempt to conquer anybody. Nor are they seen around the United Planets, bending the occasional steel with their bare hands or changing the course of a mighty river. Why not? Why are they all staying home in their red-sun systems? Why did the Kryptonians? Where are the Thoronians? They can't *all* be afraid of lead!

And I have an answer. As I said last week, it doesn't contradict continuity, it doesn't require planet-wide psychoses, and I think DC has unintentionally implied it. And that is: Daxamites, and those like them, don't leave home because they're afraid they'll be executed on sight.


WE *ARE*, AREN'T WE?
INDUBITABLY! SOMETHING WE'VE *NEVER* DONE BEFORE!
AND YET WHICH WE *NOW* DO EFFORTLESSLY, INSTINCTIVELY--AS IF *BORN* TO FLIGHT FROM THE GESTATION POD! WHAT COULD POSSIBLY *EXPLAIN* THIS SUDDEN SURFEIT OF POWER?

*Mon-El's fellow Daxamites learned what they were capable of under a yellow sun in **Invasion!***

OK, that's quite a jump from "they're afraid of lead." But bear with me.

This is based on two assumptions, both of which can be supported with existing stories:

1) Space-faring races are well aware of the Kryptonian genome, and

2) They have all taken effective steps against it.

On the first point, picture, if you will, the first space-faring freighter captain or trader to pick up on his sensors a man flying unprotected and under his own power in space. I imagine his (or her or its) reaction would be about the same as mine: "Holy ****!"

This fellow would undoubtedly report this, and the news would spread like wildfire throughout all spacefaring races and across the communications networks. It wouldn't take long for advanced races to examine this creature with every long-range method they have. I imagine the following scenario for when a chief scientist of, say, Dominus reports to the guy with the biggest circle on his forehead:

Chief Scientist: "Sir, we've tortured the freighter captain, and he's telling the truth. This creature exists and can do amazing things when under the rays of a G-type star."

Guy with the Biggest Circle on His Forehead: "What can he do?"

CS: "He can't be hurt. He can defy gravity. He can move at light speeds. We can't even measure his strength. He has enormous sensory powers. He can even project tremendous gigajoules of infra-red energy from his visual organs. And he can survive unaided every hostile environment we know. He could destroy our entire planet single-handedly."

GwtBCoHF: "Well, kill him!"

CS: "We tried, sir. Gamma rays, thermonuclear weapons, plasma fire, French taunts ... he shrugged them off. We can't hurt him."

GwtBCoHF: "I don't suppose he can be stopped by yellow? Or fire? Or wood? Did you try keeping him out of water for an hour?"

CS: "Sir?"

GwtBCoHF: "Never mind. Thank goodness there's only one of them."

CS: "Actually, sir, we figure every single member of his race can do exactly the same thing, including the very young, the very old, and the mentally deranged. And there are billions of them."

GwtBCoHF: "Holy ****!"

And, again, this is backed up by canon. There have been dozens of stories where some alien sees Superman larking about in space and says something to the effect of, "Hmmm, a Kryptonian. I thought they were extinct." It's manifest that spacefaring races are aware of the Kryptonian genome.

And I suggest that every "ordinary" high-tech race would react as predictably to the discovery of Kryptonian types as America discovering that Mexico has a weapon of incalculable power based on physics we don't know anything about. They'd immediately begin a crash-course to figure out how it worked and to replicate it. Failing that, they'd find a way to negate it.

And I think it's obvious this has already happened. I think every spacefaring race in the DC universe has or knows of a weapon to deal with the yellow-sun genome. Otherwise, they'd all be living in terror of a rogue Daxamite, surviving Kryptonian, or something very much like them. Knowing that it's possible for nature to burp up a being — or a whole race of beings — with Superman's astonishing array of lethal powers would force the universe into an "arms race" until some method had been found to meet this "threat."

And, again, the canon suggests that this has already happened. Even in the Silver Age, Superman taking flight under his own power didn't seem to surprise, impress, or shock advanced races. And characters like Brainiac weren't in the slightest bit intimidated by Superman — in fact, he had a defensive weapon (the impenetrable force field) in place to deal with him. Various alien races, despite knowing of Superman's abilities, invaded willy-nilly, anyway.

And in the modern age, we have all those races that rub their chins when they see Superman approaching and say, "Hmmm. A Kryptonian. I thought they were extinct." They don't appear the least bit concerned — and, more often than not, simply fire up some weapon capable of dealing with this problem.

And The Dominators invaded Earth without the slightest concern about a resident Kryptonian. Mongul was openly contemptuous.

And then let's look at the Khunds of the 30th century: They kept invading the United Planets *despite an entire **planet** of potential Supermen on Daxam.* As demonstrated in a number of LSH stories, Mon-El alone could wipe the spaceways of an entire Khund *fleet* — yet they kept invading.

What were they thinking? Even if they somehow got lucky and took out Mon-El, the UP could pony up billions more *just like him*! And, if Brainiac 5 could only generate enough anti-lead serum to empower a single Daxamite at a time, that's enough to guarantee the Khunds' utter destruction once in a yellow-sun system — like Earth's, where they'd eventually have to go. Can't hide in those red-sun systems forever, bubba!

My assumption is that the Khunds weren't worried about Daxamites, despite the damage done by Mon-El alone. They had *something* up their sleeve, and I suggest it's that they already had red-sun technology in place to deal with Kryptonian and Daxamite physiology. Mon-El's forays against the Khunds were targets of opportunity, I think — maybe he'd only hit fleets in yellow-sun systems that didn't have the anti-Daxam technology. Perhaps it's too expensive for every ship to be so equipped — or perhaps Mon-El took 'em by surprise.

That seems implicit, too — or, otherwise, Mon-El, Superboy, and Ultra Boy would simply have wiped out the Khund war machine triple-handedly and gotten it over with. *Something* was staying their hand — and I think that "something" is that red-sun weaponry is widespread.

In short: Nobody seems worried about Kryptonians or Daxamites, despite the latter's incredible power and numbers. I have to assume that's because other aliens have a way to deal with them. And I think they'd deal with them quickly and with extreme prejudice — because you're not going to wait for a guy with super-speed to make the first move.

So *that's* why I think Daxamites, and others with the yellow-sun trick, stay home. Sure, the "lead barrier" is a pretty good reason, but not insurmountable in a benign universe.

But I don't think it *is* a benign universe for those with the yellow-sun genome. I think most races will kill these dangerous creatures on sight — and know how to do so. And Daxamites probably have agreed not to visit even "friendly" planets, for fear of stoking the native population's paranoia.

None of this has been said in a comic book, but I think it can be inferred. I think Daxamites are probably terrified of other races, because those races are terrified of *them*. They stay home, because they're aware that, if they flew over a yellow-sun world, they'd immediately be hit with a red-sun device and fall from the sky, to meet their fate at the hands of angry, pitchfork-bearing mobs.

OK, maybe not pitchfork-bearing mobs. But the *Frankenstein* movies are a good metaphor for my idea. Possible death from lead exposure wouldn't be enough to dissuade me from trying to achieve super-powers, should I have that possibility. But certain death at the hands of every sentient I ran across certainly would.

That's my theory. What say you, Legionnaires? ✦

*Andrew Smith writes the **Captain Comics** syndicated newspaper column. He can be reached at **capncomics@aol.com** or on his message board **www.eboards4all.com/07422**. Please include a city and state of address.*

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90 VF- 26.00
90 G/VG 5.00
91 VF- 26.00
92 VF- 26.00
93 FN/VF 17.00
94 VF- 26.00
96 FN 12.00
97 FN/VF 17.00
98 FN+ 13.00
99 FN+ 13.00
100 VF 34.00
101 FN+ 13.0[illegible]
102 VG/FN 9.00
103 FN 12.00
105 VF 27.00
106 VG+ 8.00
108 VF 27.00
111 VF- 23.00
112 VG/FN 9.00
114 FN+ 13.00
115 FN 12.00
116 VF- 23.00
121 FN/VF 16.00
122 FN 11.00
122 FN- 10.00
123 FN 9.00
126 VF 25.00
126 FN- 8.00
127 FN/VF 16.00
127 FN/VF 16.00
128 VF 25.00
130 VF 25.00
130 FN/VF 13.00
132 VF- 21.00
132 FN 9.00
133 VF 25.00
134 FN+ 13.00
136 FN- 8.00
137 VF 25.00
138 FN/VF 16.00
139 VF- 21.00
140 VF 25.00
141 FN+ 9.00
142 FN+ 9.00
143 FN+ 9.00
145 FN/VF 14.00
145 FN/VF 14.00
146 VF- 20.00
146 FN 8.00
147 FN 8.00
149 FN+ 11.00
150 FN+ 9.00
151 FN+ 9.00
157 FN+ 11.00
177 FN/VF 13.00
184 FN- 8.00
185 FN 9.00
190 VF- 17.00
191 VF- 17.00
198 FN/VF 13.00
199 VF 20.00
210 VF+ 21.00
214 (Giant) VG+ 11.00
(Dell/Gold Key File Copies!)
144 NM- 26.00
146 VF/NM 23.00
150 NM- 26.00
150 NM- 26.00
202 VF/NM 17.00
203 NM- 20.00
204 VF/NM 17.00
204 VF/NM 17.00
204 VF/NM 17.00
205 NM- 20.00
222 FN/VF 9.00

TOMB OF DRACULA
8 VF- 15.00
19 VF+ 14.00
20 VF 15.00
21 VF 11.00
24 VF/NM 13.00
24 VF- 9.00
26 VF 10.00
26 VF- 9.00
26 VF- 9.00
27 VF/NM 13.00
27 VF/NM 13.00
30 VF/NM 13.00
30 VF+ 12.00
30 VF+ 12.00
30 VF+ 12.00
30 VF+ 12.00
30 VF 10.00
31 VF 10.00
31 VF 10.00
42 VF/NM 9.00
43 VF+ 8.00
45 VF/NM 8.00
48 VF/NM 8.00
51 NM- 9.00
51 NM- 9.00
52 VF/NM 9.00
53 VF/NM 9.00
65 VF+ 8.00
66 VF/NM 9.00
67 NM 9.4 11.00
69 VF/NM 9.00
70 (Giant) NM- 13.00
70 VF/NM 13.00
70 VF/NM 13.00
70 VF/NM 13.00
70 VF 11.00

TOP CAT (Dell)
2 VG+ 18.00

TOP ELIMINATOR (Charlton, 1967)
5 VF (5 available) 10.00

TOWER OF SHADOWS
2 VF+ 25.00
2 VF 21.00
2 VF 21.00
2 VF- 18.00
2 VF- 18.00
3 VF+ 25.00
3 VF- 18.00
3 FN+ 10.00
3 FN 9.00
4 VF- 13.00
4 VF- 13.00
4 VF- 13.00
4 FN/VF 10.00
4 FN/VF 10.00
4 FN+ 8.00
5 VF- 14.00
5 FN+ 8.00
5 FN+ 8.00
6 VF+ 18.00
8 FN- 8.00
9 VF+ 27.00
9 FN- 9.00
Special 1 FN- 8.00

TRANSFORMERS (1984)
2 NM 10.00
2 VF+ 8.00
3 VF/NM 9.00
3 VF/NM 9.00
3 VF+ 8.00
5 VF/NM 9.00

TREASURE CHEST
v.17 #4 VG- 18.00
v.17 #8 G/VG 21.00
v.17 #10 G/G+ 15.00
v.18 #5 VG+ 10.00
v.19 #1 VG+ 10.00
v.19 #6 FN+ 15.00
v.19 #7 FN- 12.00
v.19 #8 VG/FN 11.00
v19 #9 FN- 12.00

TRIGGER TWINS (DC, 1973)
1 VF 14.00
1 VF- 12.00

TRUE ANIMAL PICTURE STORIES
2 FN 27.00

TRUE SPORT PICTURE STORIES
v.3 #1 VG- 23.00
v.4 #10 VG 25.00

TRUE STORIES OF ROMANCE
1 (1949) VG 20.00

TRUE 3-D (Harvey, 1953)
1 VF- (glasses tight) 30.00

TUROK
6 FN- 36.00
7 VG- 23.00
28 VG- 10.00
58 VF/NM (Flying Saucer cover) 35.00
59 VF- 17.00
65 VF+ 19.00
80 VF+ 19.00
108 VF- 12.00
119 (Whitman) NM (5 available) 15.00

TWEETY & SYLVESTER (Dell, 1954)
14 FN+ 10.00
15 FN/VF 13.00
(Gold Key, 1966)
4 NM- (File copy) 19.00

TWILIGHT ZONE (Dell/Gold Key)
Four Color 1173 VG- 33.00
(Gold Key)
9 VG/FN 9.00
25 VF+ 18.00
25 VF 15.00

TWO-GUN KID (Atlas)
30 FR+ 10.00
75 VG 8.00
79 VF 17.00
79 VF- (3 available) 14.00
79 FN/VF 10.00
80 VF 12.00
86 NM- 9.2 28.00
86 VF/NM 24.00
86 VF+ 20.00
86 VF+ 20.00
86 VF 17.00
86 FN+ 9.00
92 VF+ 13.00
93 VF+ 13.00
93 VF 11.00
93 VF 11.00
116 NM- 9.2 13.00
116 VF+ 10.00
127 VF+ 8.00
127 VF+ 8.00

UFO & OUTER SPACE (Whitman)
19 NM 9.4 (4 available) 10.00
19 NM- 9.2 (4 available) 8.00

UNCANNY TALES (Marvel)
2 VF 8.00
10 NM- 13.00

UNCLE SCROOGE
7 VG- 29.00
8 VG+ 32.00
8 G/VG 18.00
11 VG 27.00
11 G- 9.00
12 VG/FN 31.00
15 VG- 22.00
15 G+ 16.00
15 FR+ 8.00
16 VG 27.00
16 G 14.00
19 VG- 22.00
22 FN- 29.00
23 FN- 29.00
23 VG/FN 24.00
23 VG 18.00
24 G+ 11.00
24 G 9.00
25 VG+ 22.00
25 G 9.00
26 VG 18.00
29 G/VG 15.00
32 VG 14.00
33 G/VG 12.00
35 VG+ 17.00
60 VG 12.00
65 VG- 10.00
97 VG+ 9.00
132 VF+ 18.00
142 NM/M (Reprints F.C #456) 30.00
(Whitman)
195 NM- (Reprints Four Color 386 - 6 available) 12.00
(Gladstone)
213 NM 13.00
213 VF 6.00
215 NM+ 15.00
216 VF/NM 10.00

UNDERSEA AGENT
5 FN- 11.00

UNEXPECTED
123 VF+ 18.00
124 VF/NM 21.00
124 VF 15.00
124 FN/VF 10.00
124 FN+ 8.50
125 VF- 12.00
125 FN/VF 10.00
(126-136 are all 52 page)
130 NM- 25.00
130 FN+ 8.50
133 VF+ 18.00
133 VF- 13.00
134 NM- 25.00
134 VF- 13.00
134 FN+ 8.50
135 NM- 25.00
135 VF- 13.00
135 VF- 13.00
135 FN+ 8.50
136 VF+ 19.00
136 VF- 13.00
136 VF- 13.00
137 VF++ 12.00
138 VF 10.00
142 VF+ 12.00
143 VF 10.00
153 VF- 8.00
154 VF- 8.00
155 VF 10.00
156 VF 9.00
169 VF/NM 8.00
172 VF/NM 8.00
176 VF/NM 8.00
178 VF/NM 8.00
192 NM- 11.00
193 NM- 11.00
195 NM- 11.00
195 VF/NM 9.00
196 NM+ 9.00
196 NM 8.00
197 NM/M 11.00
197 NM 8.00
198 NM+ 9.00
199 NM 8.00
201 NM+ 9.00
202 NM 8.00
203 NM+ 9.00
203 NM 8.00
204 NM 8.00
206 NM/M 11.00
206 NM+ 9.00
207 NM 8.00
208 NM+ 9.00
209 NM+ 9.00
209 NM 8.00
210 NM+ 9.00
211 NM+ 9.00
212 NM+ 9.00
212 NM 8.00
212 NM 8.00
213 NM+ 9.00
213 NM 8.00
214 NM+ 9.00
215 NM+ 9.00
217 NM+ 9.00
218 NM/M 11.00
219 NM+ 9.00
219 NM 8.00
220 NM+ 9.00
221 NM+ 9.00
222 NM+ 9.00
222 NM 8.00

DC Special Series
4 VF 9.00

UNKNOWN SOLDIER
205 VF/NM 14.00
251 NM+ 14.00
251 NM- 10.00
251 VF/NM 9.00
251 VF+ 8.00

UNKNOWN WORLDS
20 FN+ (Herbie cameo) 22.00
34 VF 27.00
35 FN/VF 17.00
57 VF 21.00

VALOR (EC)
1 G-/G 21.00

VAMPIRE TALES (Magazine, 1973)
2 NM- 27.00
8 VF+ 18.00

VOYAGE TO THE BOTTOM OF THE SEA
8 VG/FN 9.00

WALT DISNEY'S COMICS & STORIES
80 G-/G 12.00
90 VG 28.00
91 VG+ 26.00
124 G/VG 10.00
141 VG 8.00
148 VG 9.00
156 VG+ 10.00
158 VG 9.00
162 VG+ 8.00
194 VG 8.00
217 VG 8.00
220 VG+ 8.00
223 VG+ 8.00
224 VG 8.00
230 VG+ 8.00
236 VG/FN 8.00
250 FN- 10.00
322 VF- 10.00
363 VF- 10.00
396 FN/VF 8.00
399 VF 11.00
409 VF- 9.00
410 VF- 9.00
423 VF- 9.00
430 VF- 9.00
431 VF 10.00
432 NM 9.4 10.00
487 VF+ 10.00
488 VF+ 10.00
492 VF+ 10.00
494 VF/NM 12.00
499 VF 9.00
501 VF+ 11.00
502 VF 10.00
503 VF+ 11.00
504 VF+ 11.00
505 VF+ 11.00
505 VF+ 11.00

WAMBI JUNGLE BOY (Fiction House, 1942)
6 VG- 29.00
10 G/VG 26.00

WANTED (1972)
1 VF+ 23.00
1 VF 19.00
1 VF- 16.00
3 FN/VF 8.00
5 VF/NM 16.00
6 FN/VF 8.00
7 VF/NM 16.00
7 VF+ 14.00
7 VF 12.00
7 FN/VF 8.00
8 FN/VF 8.00
9 VF+ 13.00
9 VF+ 13.00
9 VF+ 13.00
9 FN/VF 8.00

WARFRONT (Harvey)
39 FN- (Wood art) 8.00

WAR IS HELL (Marvel, 1974)
1 FN 7.00
2 VF+ 10.00
7 VF 8.00
9 VF+ 27.00
9 FN/VF 14.00
9 FN+ 10.00
9 FN 9.00
9 FN 9.00
9 FN- 8.00
15 VF 13.00
15 VF 13.00

WARLOCK (Marvel, 1975)
4 VF+ 12.00
6 VF- 9.00
7 VF 11.00
8 VF+ 12.00
9 VF/NM 14.00
9 VF/NM 14.00
9 VF 10.00
9 VF- 9.00
10 VF- 13.00
12 VF/NM 9.00
12 VF+ 8.00
12 VF+ 8.00
12 VF+ 8.00
13 NM- 10.00
13 NM- 10.00
13 NM- 10.00
13 NM- 10.00
13 VF/NM 9.00
13 VF/NM 9.00
13 VF/NM 9.00
13 VF+ 8.00
14 VF 8.00

WEATHER-BIRD (1960)
7 NM- 18.00

WEIRD WAR TALES
2 G+ 9.00
7 VG+ 9.00
7 VG 8.00
8 VF+ (Neal Adams c & art) 44.00
8 VF- 34.00
8 FN/VF 22.00
9 VF+ 28.00
9 VF 24.00
9 FN+ 11.00
10 VF 24.00
10 VF 24.00
10 VF- 22.00
10 FN/VF 15.00
16 VF+ 18.00
19 VF 16.00
19 FN/VF 11.00
20 VF+ 18.00
22 VF 11.00
23 VF/NM 14.00
23 VF/NM 14.00
24 VF+ 12.00
24 VF 11.00
28 VF++ 13.00
29 VF+ 12.00
32 VF- 10.00

WEIRD WESTERN TALES
18. FN 9.00
24 VF/NM 12.00

WEIRD WONDER TALES
1 FN/VF 9.00
2 NM- 15.00
3 VF+ 9.00
4 VF+ 9.00
22 VF+ 8.00

WEIRD WORLDS
1 VF/NM 17.00
2 VF/NM 11.00
2 VF+ 10.00
3 VF/NM 11.00
3 VF+ 10.00
4 NM 14.00
4 VF/NM 11.00
5 NM+ 14.00
5 VF+ 8.00
6 NM- 11.00
6 VF/NM 9.00
6 VF+ 8.00
7 VF/NM 8.00
8 VF/NM 8.00
8 VF/NM 8.00
9 VF/NM 8.00
10 VF/NM 8.00
Special! - Set of 1-10 avg VF (3 available) (No Discount) $49.00

WELCOME BACK KOTTER (DC, 1976)
1 VF+ 15.00
1 VF 12.00
1 VF- 10.00
1 FN/VF 8.00
2 VF 8.00

WENDY
9 FN 12.00
9 VG 8.00
10 VG 8.00

WEREWOLF BY NIGHT
2 FN/VF 17.00
3 VF+ 20.00
3 VF/NM (inked) 17.00
5 VF 20.00
6 VF- 11.00
7 VF/NM 18.00
8 VF/NM 18.00
10 VF/NM 18.00
11 VF/NM 13.00
13 VF+ 12.00
14 VF+ 12.00
14 VF+ 12.00
14 VF 8.00
16 VF+ 12.00
17 VF+ 12.00
19 VF- 9.00
20 VF+ 12.00
20 VF+ 12.00
21 VF/NM 9.00
22 NM- 9.2 10.00
22 NM- 9.2 10.00
23 VF/NM 8.00
25 NM 11.00
25 NM- 9.2 10.00
26 VF+ 8.00
27 VF/NM 9.00
28 NM- 9.2 10.00
29 VF/NM 9.00
30 NM- 9.2 10.00
31 NM 9.4 12.00
34 NM- 9.2 9.00
35 NM- 9.00
35 VF/NM 8.00
36 NM- 9.00
36 VF/NM 8.00
36 VF/NM 8.00
41 NM- 9.2 9.00
42 VF/NM 8.00

WESTERN COMICS
12 G- 17.00
58 G/VG 17.00
59 VG 24.00

WHAT IF (1977)
1 VF/NM 20.00
13 NM/M 10.00

WHERE CREATURES ROAM
4 VF/NM 17.00

WHERE MONSTERS DWELL
1 VF- 18.00
1 VG 6.00
2 VF/NM 16.00
5 VF+ 15.00
6 VF+ 15.00
6 VF+ 15.00
8 NM- 19.00
26 VF 9.00
27 VF 9.00

WILBUR
24 G/VG 11.00
79 VF 12.00
79 VF 12.00
79 VF- (5 available) 9.00

WITCHING HOUR (DC, 1969)
5 VF 38.00
6 FN+ 14.00
7 FN- 10.00
7 VG/FN 9.00
11 VF+ 19.00
11 FN+ 8.50
12 VF- 14.00
13 VF+ (Neal Adams art) 23.00
13 FN/VF 13.00
(16-21 are all 52 page)
20 VF/NM 20.00
20 VF 14.00
22 VF- 8.00
30 VF+ 10.00
36 VF- 9.00
39 VF 11.00
44 VF+ 8.00
53 VF/NM 9.00
57 VF+ 8.00

WOLVERINE (1982)
1 NM- 9.2 32.00
2 NM- 18.00
2 VF/NM 15.00
3 NM/M 22.00
3 NM 20.00
3 NM 20.00
4 NM 20.00
4 NM- 18.00
4 NM- 18.00
4 VF/NM 16.00
4 VF- 10.00
(1988)
2 NM- 12.00
2 VF/NM 9.00
6 VF/NM 7.00
14 NM+ 8.00
16 NM+ 10.00
17 NM 9.00

WONDER WOMAN
89 coverless VG+ 9.00
166 FN+ 16.00
178 VG 14.00
188 FN 11.00
189 VF 22.00
205 FN/VF 9.00
206 FN/VF 9.00
207 NM 20.00
207 VF+ 12.00
207 VF 12.00
208 VF+ 14.00
208 VF 12.00
210 NM- 18.00
210 VF/NM 16.00
212 VF+ 14.00
213 VF 13.00
214 (100 pg) FN- 13.00
221 VF/NM 8.00
258 NM+ 10.00
265 NM+ 10.00
266 NM/M 12.00
274 NM+ 9.00

WOODY WOODPECKER
61 VF 15.00
64 VF- 13.00
67 VF+ 17.00
69 VF+ 17.00
70 VF+ 17.00
71 VF+ 17.00
72 VF+ 17.00
74 (Giant) FN 12.00
(Below are all Dell File Copies!)
41 VF+ 15.00
41 VF 12.00
41 FN/VF 9.00
44 NM- 20.00
52 NM 20.00
52 NM 20.00
53 NM- 18.00
53 VF/NM 16.00
62 VF/NM 16.00
62 VF/NM 16.00
63 NM- 18.00
63 NM- 18.00
63 VF/NM 16.00
65 NM 20.00
65 NM 20.00
65 NM- 18.00
66 NM+ 25.00
68 NM- 18.00
68 VF/NM 16.00
68 VF/NM 16.00
69 NM- 18.00
69 VF 10.00

WORLD AROUND US
2 FN 19.00
2 VG 12.00
4 FN+ 20.00
4 VG 12.00
5 G+ 9.00
5 G (Ingels art) 9.00
8 VG+ (Evans, Ingels, Crandall art) 18.00
8 VG-/VG 13.00
9 VG 14.00
10 VG+ 15.00
10 G+ 10.00
12 VG/FN 14.00
12 VG/FN 14.00
12 G+ 9.00
13 G/VG 9.00
16 VG 16.00
18 VG+ 17.00
18 VG+ 17.00
19 G 10.00
20 VG- 15.00
27 VG- 14.00
29 VG- 17.00
31 G/VG 12.00
32 G 8.00
34 VG/FN 20.00
34 VG 16.00

WORLD OF MYSTERY (Atlas, 1957)
1 (1956) FR/G (logo missing) 11.00

WORLD'S FINEST
49 coverless VG 12.00
100 G+ 45.00
103 VG- 25.00
107 VG 30.00
108 VG+ 35.00
111 VG 24.00
112 VG 24.00
118 VG- 20.00
123 VG- 13.00
128 VG+ 18.00
133 VG- 12.00
139 G+ 9.00
142 FN- 19.00
142 G/VG 10.00
147 VG 9.00
1[illegible]6 VG 20.00
173 VF++ 55.00
173 VF- 40.00
177 FN+ 13.00
177 FN- 11.00
178 FN/VF 11.00
181 FN 7.00
182 FN/VF 13.00
196 VF 13.00
198 VG- 13.00
199 G/VG 12.00
202 FN/VF 8.00
206 (68 Pg) VG 8.00
(207-212 are all 52 page editions)
207 VF 15.00
209 VF 14.00
209 FN+ 7.00
210 FN- 7.00
211 VF- 13.00
212 VF 15.00
214 VF- 7.50
216 VF 8.00
217 VF+ 10.00
217 VF 9.00
217 VF 9.00
218 VF 9.00
219 VF- 8.00
220 VF+ 11.00
220 VF 10.00
220 VF 8.00
220 VF 8.00
221 VF 8.00
222 VF 10.00
(223-228 are all 100 page issues)
223 VF+ 31.00
223 VG/FN 8.00
225 FN- 9.00
226 VF+ 28.00
226 FN+ 14.00
227 VF/NM 35.00
227 FN+ 14.00
227 FN+ 14.00
228 VF 26.00
229 VF/NM 13.00
230 (Giant) VF/NM 20.00
231 VF- 8.00
231 VF- 8.00
231 VF- 8.00
233 VF+ 8.00
243 VF/NM 9.00

WORLDS UNKNOWN
2 VF+ 8.00
4 VF+ 8.00
5 VF/NM 9.00
5 VF/NM 9.00
5 VF+ 8.00
5 VF+ 8.00
5 VF+ 8.00
7 VF+ 8.00
8 VF/NM 9.00

WYATT EARP (Marvel, 1972)
30 VF 12.00

X-MEN
7 FR 19.00
9 FR 17.00
10 G 33.00
10 FR/G 26.00
10 PR/FR (interior VG) 13.00
11 G+ 36.00
11 FR- 13.00
15 FR/G 21.00
18 G+ 19.00
19 G 16.00
20 VG- 25.00
20 G/G+ 18.00
21 G 12.00
25 G 11.00
26 VG/FN 27.00
26 G/VG 17.00
27 G-/G 10.00
30 VG- 19.00
30 G/VG 17.00
34 FN- 24.00
34 G/G+ 8.00
36 VG+ 17.00
36 VG 15.00
38 VG- 17.00
39 G+ 10.00
40 G 7.50
41 G+ 9.00
43 VF 58.00
43 G/G+ 8.00
45 VF+ 70.00
45 FN+ 27.00
46 VG 14.00
47 VF 58.00
47 VG+ 18.00
48 VG 14.00
48 G 7.00
49 VG- 13.00
65 G+ 8.50
67 VG 8.00
71 VF- 22.00
73 FN+ 14.00
78 VG 8.00
84 VG 8.00
85 VF- 23.00
85 VG/FN 9.00
87 VG+ 9.00
88 VG+ 9.00
89 VG+ 9.00
90 FN/VF 18.00
96 VG 22.00
126 VG+ 9.00
127 VF+ 32.00
127 VG/FN 9.00
129 VG+ 10.00
136 VF/NM 28.00
136 VF+ 26.00
138 NM+ 9.6 47.00
138 NM 30.00
138 VF/NM 28.00
138 VF/NM 28.00
139 NM- 40.00
143 NM- 22.00
143 VF/NM 21.00
144 NM 9.4 12.00
148 NM 9.4 12.00
148 NM 9.4 12.00
149 NM 10.00
149 VF/NM 9.00
150 NM 10.00
150 VF/NM 9.00
151 VF/NM 9.00
201 NM+ 14.00
201 NM+ 14.00
201 NM- 10.00
205 VF/NM 8.00
210 NM+ 12.00
210 NM 10.00
210 NM- 8.00
211 NM/M 13.00
211 NM 10.00
212 NM 16.00
213 NM+ 18.00
213 NM 16.00
213 VF/NM 11.00
222 VF/NM 11.00
222 VF- 9.00
244 NM- 17.00
244 VF++ 12.00
248 NM 16.00
248 NM- 14.00
267 NM 12.00
267 NM- 9.00
ANN 2 VG 12.00
ANN 2 VG- 10.00
ANN. 2 VG- 10.00
ANN 2 VG- 10.00
ANN. 3 NM- 18.00
ANN. 3 VF/NM 24.00
ANN. 4 NM 9.4 12.00
ANN 4 NM 9.4 12.00
ANN. 4 NM- 9.2 10.00
ANN. 4 NM- 9.2 10.00

YOUNG DOCTORS (Charlton, 1963) (All are British 9d copies)
1 VF+ (5 available) 9.00

YOUNG ROMANCE (DC, 1975)
204 (100 pg) VF 45.00
204 VF- 38.00
204 VF- 38.00
204 FN/VF (3 available) 25.00
204 FN (3 available) 17.00

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Terry & the Pirates
#1156 VG- 22.00
#1412 VG- 22.00

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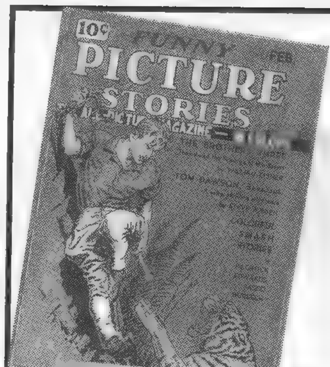
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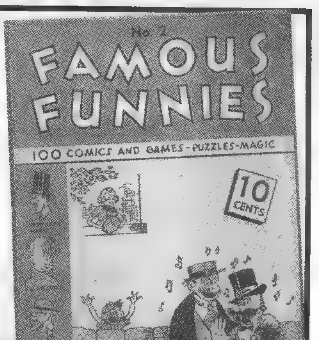
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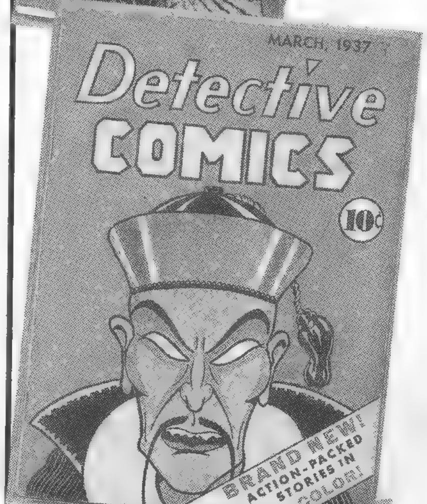
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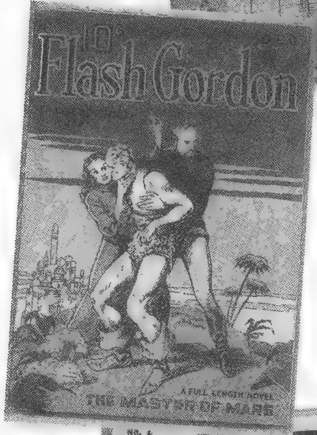
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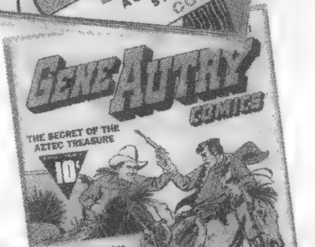
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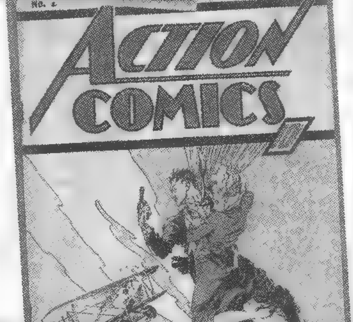
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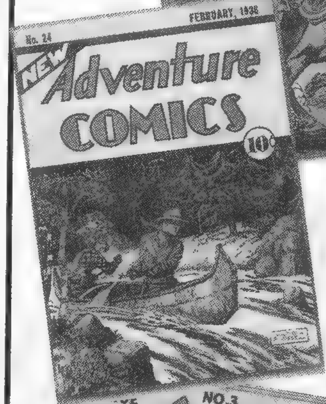
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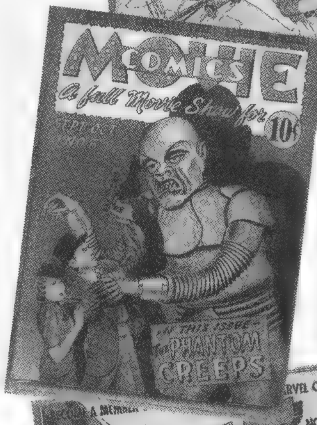
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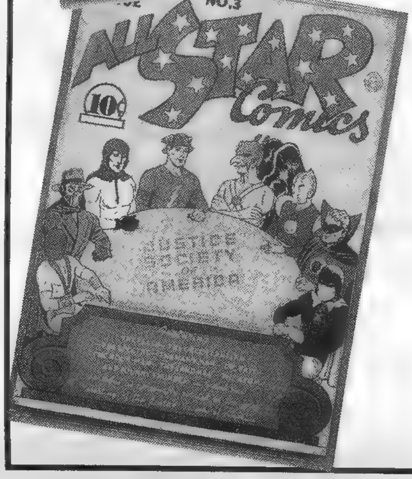
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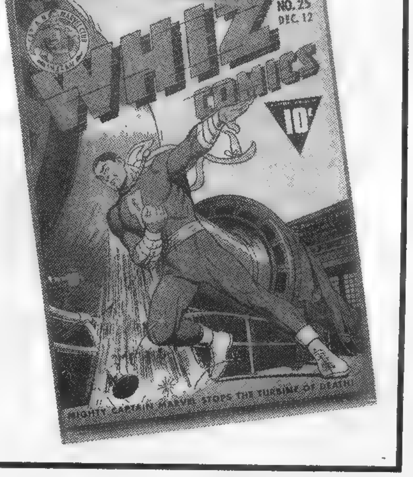
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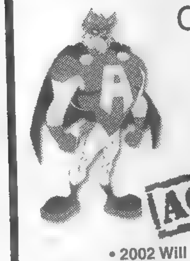

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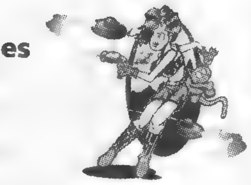

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**Tales from the Database,
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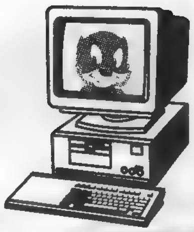

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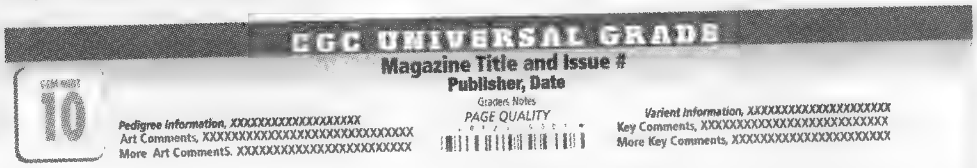
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Pedigree Information, XXXXXXXXXXXXXXXXXXX
Art Comments, XXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
More Art CommentS. XXXXXXXXXXXXXXXXXXXXXXXXX
Varient Information, XXXXXXXXXXXXXXXXXXXXXX
Key Comments, XXXXXXXXXXXXXXXXXXXXXXXXXX
More Key Comments, XXXXXXXXXXXXXXXXXXXXXXXX

Third-party grading service Comics Guaranty LLC has implemented changes and even added a new grading service for comics collectors.

According to CGC Primary Grader Steve Borock, the company will change its label and begin to grade comic-book-related magazines, due to demand from its customers.

Magazine grading

"Right now, we are *only* going to grade comic-book related magazines, plus *Famous Monsters of Filmland*, since there is such a crossover for that in our hobby," Borock told ***CBG***. "We will not — at least for now — deal with evaluating a *Playboy* or *Sports Illustrated* collection. The 'comments' section on the label will remain the same as with comic books. If we know the artists and the writers, that information will go on the label."

Borock said that the magazine holders will be able to hold just about any kind of magazine. "All the Marvel magazines from the '70s are about the same size, and *Mad* magazines are only a little different," Borock said. "We spent a massive amount of time in a warehouse where someone had a huge number of magazines.

So, not only did we measure comics magazines, but we measured *regular* magazines, too, because we do not want to keep retooling for when and if we move on to other magazines. "This is a way to help the collecting community safely buy and sell and a way of certifying all of the comics in the world."

Comics publications that still can't be graded include Treasury Editions. The *Life*-sized dimensions and the small number of comics released in the format prohibit that expansion, at least for the time being. Borock said, "To spend the costs for that kind of tooling and only getting in 100 in a year would not only not make it worthwhile, but we would lose quite a bit of money." However, there are many regular magazine-sized comics — ranging from Warren's *Creepy* and *Eerie* to Marvel graphic novels and *Spectacular Spider-Man* and DC's *In the Days of the Mob* — that the company will be able to encapsulate, once they are graded. At present, there is no timetable on when Comics Guaranty might start grading other non-comics magazines. Borock said the company hopes to begin grading comics magazines by this year's Wizard World Chicago, Aug. 8-10.

New labeling

The timing of magazine grading will immediately follow release of a new CGC label that Borock told ***CBG*** he hoped to introduce at Comic-Con International: San Diego. The new label will feature a larger number, to make the grade more visible, a larger UPC code for better Internet visibility, and more room for creator credits and key comments.

"The only time the grade itself will have any nomenclature on it," Borock said, "is when it says, 'Mint,' for a 9.9 or 'Gem Mint' for a 10.0. Everything else will just have the grade, because you never hear anyone say, 'That is a CGC VF.' They say, 'That is a CGC 8.0.' We wanted to make the number big, because, at conventions, if you look at a convention wall, it is really hard to see the grade from far away. This way, you'll be able to see it much better."

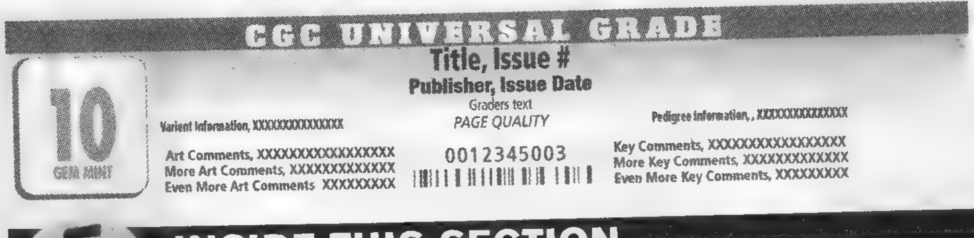
The color for 10.0s and 9.9s will be gold, and every other grade will have silver numbering.

Moreover, the company will add more creator credits, when possible. "We had received feedback from customers that they wanted more information on the label, so that is what we are doing," Borock said. "I have always felt that the writer was just as important as the artist, yet somehow in our hobby it has become more important to list the artist, unless you are talking about Alan Moore's *Swamp Thing* or *Watchmen*. I think Peter David had the best *Incredible Hulk* run ever, so I try to put his name on the label every time I can. On the new label, I can! The more information that gets out there, the better it is for everybody."

Borock also said the company will try to add more story notes on the label, so fans of certain characters can know what issue they want just by looking at the holder. Because of the limited space, we used to have to put, 'Supergirl back-up story.' Now, we can put 'Supergirl back-up story featuring Zatanna.' If somebody is a fan of a specific character, they will be able to see in the notes that the character made an appearance in that specific issue. This helps the buyer and it helps the seller.

"This company is still in its infancy," he concluded. "We are only three years old. We still have a lot of changing to do.

"We are not going to mess with a winning combination of how we do our business, but we sure will add to things that will help it along — and this is one of them." ✦


CGC UNIVERSAL GRADE
Title, Issue #
Publisher, Issue Date
Graders text
PAGE QUALITY
10
GEM MINT
Varient Information, XXXXXXXXXXXXXX
Art Comments, XXXXXXXXXXXXXXXXX
More Art Comments, XXXXXXXXXXXXX
Even More Art Comments XXXXXXXXX
0012345003
Pedigree Information, , XXXXXXXXXXXXXX
Key Comments, XXXXXXXXXXXXXXXXX
More Key Comments, XXXXXXXXXXXXX
Even More Key Comments, XXXXXXXXX

CGC on eBay

**Auctions closed between
June 8-14, 2003
All met their reserve price.
Populations reported
are as of June. 6**

***X-Men* Vol. 1 #4**
in CGC 9.4 (NM)
1 0f 12 copies in grade; there are 2 better, including 2 in 9.6
$5,000

***Incredible Hulk* #1**
in CGC 7.0 (F/VF)
1 of 9 copies in grade; there are 21 better, including 1 in 9.4.
$5,000

***Batman* #28**
in CGC 9.2 (NM-)
1 of 2 copies in grade; there is 1 better in 9.6.
$4,551

***Strange Tales Annual* #2**
in CGC 9.4 (NM)
Only copy in grade; there 1 better, including 1 in 9.6
$4,000

***More Fun Comics* #52**
in CGC 1.0 (F)
1 of 3 copies in grade; there are 2 better, including 1 in 9.2.
$3,838

***Weird Tales of the Future* #2**
in CGC 9.2 (NM-)
Only copy in grade; there is 1 better in 9.4
$3,150

***Tales of Suspense* #39**
in CGC 8.0 (VF)
1 of 11 copies in grade; there are 26 better, including 1 in 9.6
$3,150

INSIDE THIS SECTION

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● **Tales from the Database** by Chuck Rozanski.....50

WANT TO KNOW?
ASK MR. SILVER AGE!

Who was the first X-Man to kiss Jean Grey?

What publication first bought Peter Parker's photos?

Who tried to crash Reed and Sue's wedding?

Why did Herbie look so homely?

Which DC comic book started the gorilla craze?

Whose battle cry was "Big Dog! Big Dog! Bow wow wow"?

Why did Abin Sur pick Hal Jordan to be Green Lantern?

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Fantastic Four
ORIGIN STORIES!
CRAIG "MR. SILVER AGE" SHUTT

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What did The Beatles ask The Metal Men to do?

Why doesn't Adam Strange's rocket pack burn his toes?

What was the first comic book to be titled, "Clash of the Titans?"

Did Jor-El and Lara die when Krypton exploded?

Why couldn't Thor marry Jane Foster?

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RESALE REPORT

June 8-14, 2003

EYE ON eBay

June 8-14, 2003 CGC auctions

by **Darryl Buchanan**

The volume of *Incredible Hulk* auctions remains high, as the opening of the *Hulk* movie approaches. The biggest auction of the week was a repeat, with an *Incredible Hulk* #1 in 7.0 (FN/VF) condition. This was a relist of a copy that had failed to meet reserve last week at $4,550. This week, the seller was a bit more fortunate, as someone used "Buy It Now" for a nice, round $5,000.

The volume of *Incredible Hulk* #181 sales remains above average this week. But the numbers have dwindled from the heavy action of the last two weeks. This week, there were 10 *Incredible Hulk* #181 auctions compared to 18 last week and 24 two weeks ago.

GOLDEN AGE: Leading off Golden Age comics this week was a very nice *Batman* #28 from the Mile High collection. The copy was in 9.2 (NM-) condition and brought $4,551.

Coming in second was a copy of *More Fun Comics* #52 in 1.0 (PR/FR) condition. This low-grade copy of the issue featuring the origin and first appearance of The Spectre brought a respectable $3,838. At first glance, the book looked much nicer than the assigned grade. There was a piece gone from the front cover which drastically dropped the grade, but the book still had a nice, collectible appearance.

SILVER AGE AND NEWER: An unusual *Uncanny X-Men* #4 with a double cover tied for highest sale of the week. The copy in 9.4 (NM) condition brought $5,000. CGC lists the condition of both covers on the label. It assigns the overall grade to the cover that is in the higher grade, which is usually the interior one, since it is protected by the outer cover.

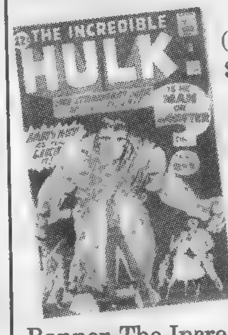
IN DEPTH: Total dollars bid and auction volume increased after last week's drop-off. There were 1,969 auctions recorded receiving bids, versus 1,875 last week and 2,027 two weeks ago. Total bidding this week was $260,967, compared to $245,202 last week and $297,161 two weeks ago. This week, there were 37 auctions receiving bids of $1,000 or more, compared with 29 last week and 45 two weeks ago.

***Darryl Buchanan** can be reached at dbuchanan@ the comicsheet.com.*

Noteworthy CGC Closing Prices on eBay (All copies are unrestored)

Issue	Grade	Price
Action Comics #33	8.0	$1,075
Action Comics #45	5.5	$276
Action Comics #52	4.5	$278
Action Comics #64	7.0	$433
Action Comics #65	7.0	$353
Action Comics #73	7.5	$380
Action Comics #89	7.0	$356
Action Comics #90	7.5	$383
Adventure Comics #69	8.5	$1,351
Advs. Of Bob Hope #2	8.0	$521
All-American Comics #102	9.2	$2,000
All-Star Western #10	9.0	$408
Amazing Adult Fantasy #7	6.0	$185
Amazing Fantasy #15	4.0	$2,600
Amazing Fantasy #15	2.5	$1,650
Amazing Fantasy #15	2.0	$1,200
Amazing Fantasy #15	2.0	$1,125
Amazing Spider-Man #1	1.8	$409
Amazing Spider-Man #4	8.5	$1,675
Amazing Spider-Man #6	6.5	$407
Amazing Spider-Man #7	8.0	$783
Amazing Spider-Man #7	5.5	$259
Amazing Spider-Man #8	8.0	$660
Amazing Spider-Man #13	6.0	$223
Amazing Spider-Man #13	4.0	$198
Amazing Spider-Man #14	8.5	$1,499
Amazing Spider-Man #14	8.0	$1,375
Amazing Spider-Man #14	7.5	$1,195
Amazing Spider-Man #14	4.5	$372
Amazing Spider-Man #14	4.5	$226
Amazing Spider-Man #16	9.0	$501
Amazing Spider-Man #18	8.0	$425
Amazing Spider-Man #19	9.0	$430
Amazing Spider-Man #23	8.0	$350
Amazing Spider-Man #23	8.0	$317
Amazing Spider-Man #25	9.0	$410
Amazing Spider-Man #25	8.5	$294
Amazing Spider-Man #27	8.5	$350
Amazing Spider-Man #30	9.4	$727
Amazing Spider-Man #31	8.5	$230
Amazing Spider-Man #31	8.0	$223
Amazing Spider-Man #33	9.0	$275
Amazing Spider-Man #34	9.0	$200
Amazing Spider-Man #40	8.0	$283
Amazing Spider-Man #41	9.4	$1,611
Amazing Spider-Man #47	8.5	$160
Amazing Spider-Man #59	9.6	$455
Amazing Spider-Man #91	9.4	$192
Amazing Spider-Man #95	9.4	$201
Amazing Spider-Man #100	9.6	$566
Amazing Spider-Man #100	9.0	$250
Amazing Spider-Man #120	9.4	$250
Amazing Spider-Man #121	9.2	$281
Amazing Spider-Man #122	9.6	$1,000
Amazing Spider-Man #129	9.4	$1,025
Amazing Spider-Man #129	9.0	$405
Amazing Spider-Man #129	9.0	$300
Amazing Spider-Man #129	8.5	$264
Amazing Spider-Man #200	9.8	$200
Amazing Spider-Man #238	9.4	$202
Amazing Spider-Man #239	9.8	$200
Amazing Spider-Man #252	9.8	$208
Amazing Spider-Man #300	9.6	$227
Amazing Spider-Man #300	9.6	$204
Amaz. Spider-Man Ann. #2	8.0	$189
Amaz. Spider-Man Ann. #4	9.4	$399
Amazing-Man Comics #16	6.0	$168
Atomic Comics #1	8.0	$525
Atomic Comics #2	9.0	$675
Avengers #1	6.5	$755
Avengers #4	7.0	$585
Avengers #4	4.5	$200
Avengers #10	9.2	$450
Avengers #67	9.6	$320
Avengers #87	9.4	$204
Batman #3	3.5	$895
Batman #16	7.5	$1,880
Batman #22	7.0	$475
Batman #28	9.2	$4,551
Batman #35	9.0	$800
Batman #44	3.0	$200
Batman #200	9.4	$164
Blue Beetle Comics #5	4.5	$200
Brave And The Bold #44	9.0	$312
Captain America #100	9.8	$1,950
Captain America #100	9.2	$510
Captain America #100	9.0	$320
Captain America #100	8.5	$285
Captain America #100	8.5	$256
Captain America #108	9.6	$212
Captain America #109	9.4	$204
Captain America #110	9.6	$431
Captain America #110	9.4	$295
Captain America #113	9.6	$320
Captain America #114	9.6	$260
Captain Marvel #50	9.0	$193
Captain Midnight #29	9.0	$299
Comic Cavalcade #21	8.5	$525
Conan The Barbarian #1	9.0	$238
Conan The Barbarian #10	9.6	$213
Conan The Barbarian #19	9.6	$161
Crisis On Infinite Earths #7	9.9	$203
Daredevil #1	7.0	$1,000
Daredevil #1	2.5	$203
Daredevil #2	7.5	$350
Daredevil #3	8.0	$225
Daredevil #168	9.6	$435
Daredevil #168	9.6	$305
Defenders #10	9.4	$262
Detective Comics #68	4.0	$352
Detective Comics #75	4.0	$245
Detective Comics #110	7.5	$340
Detective Comics #358	9.4	$213
Detective Comics #371	9.4	$270
Doctor Strange #169	9.8	$910
Donald Duck #222	9.4	$394
Exciting Comics #57	7.0	$163
Famous Crimes #7	6.5	$170
Fantastic Four #3	1.8	$202
Fantastic Four #4	2.0	$285
Fantastic Four #10	6.0	$270
Fantastic Four #12	4.0	$355
Fantastic Four #14	6.5	$200
Fantastic Four #21	9.0	$392
Fantastic Four #41	9.2	$200
Fantastic Four #44	9.6	$729
Fantastic Four #48	8.0	$510
Fantastic Four #48	4.5	$173
Fantastic Four #100	9.4	$270
Fantastic Four Annual #4	9.2	$190
Fight Comics #39	9.0	$237
Fighting Yank #25	9.0	$525
Flash #123	7.0	$356
Four Color #129	9.2	$421
Four Color #159	7.0	$250
Four Color #300	8.5	$300
Four Color #386	5.5	$250
Four Color #596	7.5	$430
Ghost Rider #11	9.2	$200
Giant-Size X-Men #1	9.2	$922
Giant-Size X-Men #1	8.5	$600
Giant-Size X-Men #1	8.0	$480
Green Lantern #23	8.0	$700
Green Lantern Vol. 2 #6	8.5	$255
Green Lantern Vol. 2 #8	8.5	$265
Hero For Hire #1	9.2	$193
House Of Secrets #92	9.2	$735
Human Torch #3	4.0	$616
Incredible Hulk #1	7.0	$5,000
Incredible Hulk #2	5.5	$700
Incredible Hulk #3	5.0	$370
Incredible Hulk #4	8.0	$890
Incredible Hulk #4	3.0	$228
Incredible Hulk #5	5.5	$431
Incredible Hulk #6	7.5	$912
Incredible Hulk #102	9.6	$1,125
Incredible Hulk #102	9.4	$510
Incredible Hulk #109	9.6	$206
Incredible Hulk #180	9.0	$225
Incredible Hulk #180	9.0	$199
Incredible Hulk #181	9.4	$2,750
Incredible Hulk #181	9.2	$1,300
Incredible Hulk #181	9.2	$1,290
Incredible Hulk #181	9.0	$995
Incredible Hulk #181	8.5	$858
Incredible Hulk #181	8.0	$662
Incredible Hulk #181	7.5	$600
Incredible Hulk Annual #1	9.0	$173
Incredible Hulk Annual #2	9.6	$260
Iron Fist #1	9.6	$325
Iron Fist #14	9.4	$310
Iron Fist #14	9.4	$275
Iron Man #1	9.2	$430
Iron Man #1	9.0	$311

Incredible Hulk #1 closes at $5,000

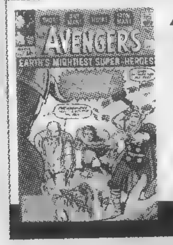


A copy of *Incredible Hulk* #1 (May 62) graded 7.0 (F/VF) sold for $5,000 on June 11 on eBay. There are 21 copies graded better, with the highest graded 9.4 (NM).

The issue by Jack Kirby and Stan Lee features the first appearances of Rick Jones, Betty Ross, and General "Thunderbolt" Ross. It also includes the first appearance and origin of Bruce Banner, The Incredible Hulk. ***– Nathan Melby***

ComicLink Comments

By **Josh Nathanson**



AVENGERS #1

Marvel • Sep 1963 • Cover 12¢

Marvel combined several of its popular heroes (Iron Man, Thor, The Hulk, Ant-Man, and The Wasp) into one team, and all of them appear on the series' first cover. Written by Stan Lee and illustrated by Jack Kirby, the first issue of the long-running series is still affordable in mid-grade at $550.

SOLD IN FN FOR: $550

JOURNEY INTO MYSTERY #104

Marvel • May 1964 • Cover 12¢

With its white cover, this issue is quite difficult to find in such high grade. CGC has only certified seven copies as high and only two higher at 9.2. This particular copy had off-white pages.

In addition to the main Thor story, the issue also has a back-up featuring Heimdall.

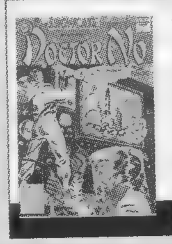
SOLD IN NM- (CGC 9.2) FOR: $450

AMAZING SPIDER-MAN #135

Marvel • Aug 1974 • Cover 25¢

After making his first appearance in *Amazing Spider-Man* #129, The Punisher pops up for the second time here, along with The Tarantula. The black cover makes it hard to find in such pristine shape. CGC has certified 16 copies in 9.6 and three one grade higher at 9.8. The sold copy had off-white pages.

SOLD IN NM+ (CGC 9.6) FOR: $440



SHOWCASE #43

DC • Apr 1963 • Cover 12¢

While most issues of *Showcase* featured the reintroduction of super-heroes, this issues, featuring an adaptation of the first James Bond movie, *Doctor No,* is one of the more scarce *Showcase* issues to find. The sold copy was in lower mid-grade condition.

SOLD IN VG/FN FOR: $110

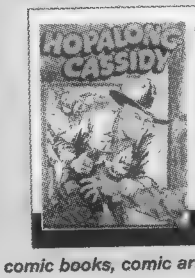
FANTASTIC FOUR #67

Marvel • Oct 1967 • Cover 12¢

Originally known as Him, the creature inside the cocoon that was introduced in this issue eventually became Adam Warlock.

The sold copy was in extremely nice shape with only very minor stress along the spine and at the lower left corner. The page quality was white.

SOLD IN NM- (CGC 9.2) FOR: $260



HOPALONG CASSIDY #2

Fawcett • Sum 1946 • Cover 10¢

Featuring a likeness of William Boyd, who played the Western gunfighter on the screen, this second issue of the long-running comics series is a difficult issue for Western collectors to find. (Fawcett's Captain Marvel had endorsed the first issue as "My choice for rootin' tootin' Wild West action.")

SOLD IN FN/VF FOR: $315

*Josh Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books, comic art, and related memorabilia are bought and sold. For more information, or to sell items, e-mail Josh Nathanson at **buysell@comiclink.com** or call (718) 423-6079.*

EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, *Comics Buyer's Guide* compared the differences between the **median closing price offered** at each grade and *The 2003 CBG Checklist & Price Guide* price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded
9.9
"Mint"
...sold for a median price of
NM+2050%
(or **21.5** times the NM guide price)
in the quarter beginning March 1
*Sample: **91** (83% of all) 9.9 copies sold on eBay*

CGC comics graded
9.8
"Near Mint/ Mint"
...sold for a median price of
NM+951%
(or **10.5** times the NM guide price)
in the quarter beginning March 1
*Sample: **2,060** (81% of all) 9.8 copies sold on eBay*

CGC comics graded
9.6
"Near Mint+"
...sold for a median price of
NM+525%
(or **6.3** times the NM guide price)
in the quarter beginning March 1
*Sample: **2,921** (86% of all) 9.6 copies sold on eBay*

CGC comics graded
9.4
"Near Mint"
...sold for a median price of
NM+373%
(or **4.7** times the NM guide price)
in the quarter beginning March 1
*Sample: **2,925** (85% of all) 9.4 copies sold on eBay*

***CBG's definition:** Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.*

CGC comics graded
9.2
"Near Mint-"
...sold for a median price of
NM+150%
(or **2.5** times the NM guide price)
in the quarter beginning March 1
*Sample: **1,868** (85% of all) 9.2 copies sold on eBay*

CGC comics graded
9.0
"Very Fine/ Near Mint"
...sold for a median price of
NM+67%
(or **1.7** times the NM guide price)
in the quarter beginning March 1
*Sample: **1,442** (83% of all) 9.0 copies sold on eBay*

CGC comics graded
8.5
"Very Fine+"
...sold for a median of
NM +20%
(or **1.2** times the NM guide price)
in the quarter beginning March 1
*Sample: **1,097** (80% of all) 8.5 copies sold on eBay*

CGC comics graded
8.0
"Very Fine"
...sold for a median price of
NM -16%
(or **0.84** times the NM guide price)
in the quarter beginning March 1
*Sample: **951** (81% of all) 8.0 copies sold on eBay*

***CBG's definition:** Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.*

CGC comics graded
7.5
"Very Fine-"
...sold for a median price of
NM -38%
(or **0.62** times the NM guide price)
in the quarter beginning March 1
*Sample: **650** (80% of all) 7.5 copies sold on eBay*

CGC comics graded
7.0
"Fine/ Very Fine"
...sold for a median price of
NM -50%
(or **0.5** times the NM guide price)
in the quarter beginning March 1
*Sample: **558** (81% of all) 7.0 copies sold on eBay*

CGC comics graded
6.0
"Fine"
...sold for a median price of
NM -67%
(or **0.33** times the NM guide price)
in the quarter beginning March 1
*Sample: **284** (78% of all) 6.0 copies sold on eBay*

***CBG's definition:** Cover worn but clean; no tape or writing. Stress lines, more rounded corners.*

Issue	Grade	Price
Iron Man #1	7.5	$202
Iron Man #1	7.0	$180
Iron Man #8	9.4	$190
Iron Man Annual #1	9.6	$225
Iron Man & Sub-Mariner #1	9.6	$601
Jonah Hex #1	9.6	$200
Jonah Hex #1	9.6	$178
Journey Into Mystery #43	8.5	$213
Journey Into Mystery #83	5.0	$1,200
Journey Into Mystery #108	9.2	$274
Journey Into Mystery #114	9.2	$300
Kid Komics #9	6.5	$300
Mad #1	5.5	$1,050
Marvel Team-Up #1	9.2	$190
Marvel Team-Up #2	9.6	$175
Marvel Team-Up #3	9.6	$190
Marvel Team-Up #4	9.6	$353
Marvel Two-In-One #1	9.4	$169
Marvel Two-In-One Ann. #2	9.8	$259
Masters Of The Universe #1	10.0	$190
Millie The Model #4	9.0	$251
Millie The Model #6	9.0	$229
More Fun Comics #52	1.0	$3,838
Planet Comics #16	5.0	$281
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Prize Comics #39	6.0	$200
Punch #18	9.0	$650
Richie Rich #1	6.5	$1,481
Rulah Jungle Goddess #17	7.0	$228
Sea Devils #1	7.0	$255
Sensation Comics #32	6.0	$255
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Silver Surfer #1	8.0	$223
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Tales To Astonish #79	9.2	$178
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Ultimate Spider-Man #1	9.6	$275
Ultimate Spider-Man #3	9.8	$304
Ultimate Spider-Man #4	9.8	$252
Ultimate X-Men #1	9.8	$269
Uncanny X-Men #1	7.0	$2,650
Uncanny X-Men #1	7.0	$1,957
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Uncanny X-Men #41	9.4	$325
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Uncanny X-Men #102	9.4	$205
Uncanny X-Men #110	9.6	$183
Uncanny X-Men #127	9.8	$225
Uncanny X-Men #128	9.6	$223
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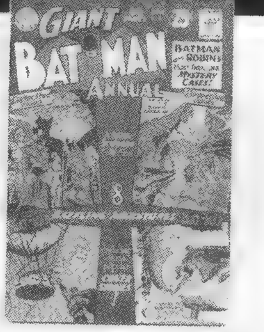

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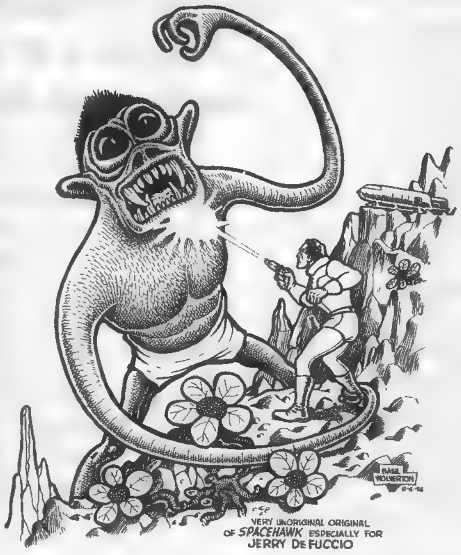
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BASIL WOLVERTON - Original Science Fiction inked cover-concept specialty work signed and dated 8-6-1956, of SPACEHAWK, done for MAD Editor & Assistant, Jerry DeFuccio. Auction estimate of $4,000 to $6,000

Highlights of this Summer Sale include:

1) **Bob Montana** - Sunday ARCHIE for 5-24-52 at $400/to $600
2) **Mac Rayboy** - FLASH GORDON Sunday 7-28-57 at $800/to $1,200
3) **Alex Toth** - Cover artwork for ALL-AMERICAN COMICS No. 109, Aug./Sept. 1949 at $2,500/to $3,500
4) **C.C. Beck** - cover recreation for SPIRIT #22 at $1,500/to $2,500
5) **C.C. Beck** - cover recreation for OUR GANG #1 at $1,000/to $1,500
6) **Jack Lawrence** - 9 pgs. from RANGERS #20 at $800/to $1,200
7) **Bob Montana** - ARCHIE Sunday from 1946, at $1,500/to $2,000
8) **Artist Unknown** - cover art for SECRET ROMANCES No. 1, Early rare 1950's romance artwork at $1,000/to $1,500
9) **Wally Wood** - THUNDER AGENTS #7, page 3 at $600/to $900
10) **Bob Powell** - 14 dailies for AMBY DEXTER, at $1,000/to $2,000
11) **Joel Beck** - original pages from THE PROFIT, at $800/to $1,200
12) **Charles Schulz** - Original inked specialty piece that includes Charlie Brown, Linus, Snoopy, Lucy, and Schroder, at $1,000/to $1,500

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A price-war model

What would Wal-Mart's business tactics mean to comics collecting?

TALES
FROM THE DATABASE

By **Chuck Rozanski**

Last evening, I received an e-mail from Bob Conway about my column of two weeks ago. Bob is one of my best friends, having been my fellow co-founder of the Colorado Springs Comic Book Club, waaay back when we were both sophomores in high school. Bob picked up on the statistic that I gave out in that previous column, in which I revealed that our net earnings for last year (after tax) were a little less than 2¢ on the dollar of gross sales. Bob was incredulous that our operating margin was so low, since, during his part-time forays into selling non-sports cards, he reported that he was typically able to achieve net margins of about 13% to 15%.

Well, Bob is quite right in his assessment that an owner-operater can generate double-digit margins when operating a collectibles business. The problem you run into, however, is that the overall gross volume is frequently too low. Even with higher margins, the actual total return is too small to justify the continued existence of the business. That lack of sufficient gross volume is one of the primary factors that has caused so many comics retail shops to close over the past decade. Their gross margins were good, but their overall sales were insufficient to cover their costs, plus provide a positive rate of return on invested capital.

Returning to my column of two weeks ago, I also mentioned in that essay that I based our business model at Mile High Comics on a premium-priced, high-service-oriented business in Boulder, Colo., called McGuckin's Hardware. In another e-mail I received on that column, the writer raised the question of why I didn't, instead, base our operating philosophy on Wal-Mart and emulate its "Lowest Price, Always!" marketing plan. That's a darned good question. In point of fact, I both respect and loathe Wal-Mart. I respect its astounding efficiency and its fantastic success at applying technological innovations to improve its business. Sam Walton was the first major retailer to adopt barcoding, and it allowed him to leave the rest of the general retailing world in the dust. Give the man credit for being an incredibly smart and hardworking entrepreneur.

The elements of Wal-Mart that I loathe are the dismal pay scales for its staff, the brutal negotiating tactics that it inflicts upon its suppliers, and its ready willingness to censor any books or music that the company deems "unacceptable." I also find myself enraged by its predatory pricing tactics, which I believe are clearly designed to drive out of business the service-oriented small businesses that make America great. Simply put, I see Wal-Mart as a cancer that is destroying much of what is good about America.

> ***"Consider for a moment, however, what would happen, if I used our almost-instant ability to reach 250,000 online customers to spark a massive back-issue comics price war."***

All that having been said, I could easily implement Wal-Mart's business tactics. Our pay scales for our staff at Mile High Comics are, I believe, the best in the comics retailing world. If you've been with us for a year, $10 per hour is our minimum wage for full-time staff members. Managers make salaries that are comparable, or exceed, what they could make in the "real world." Plus paid vacations and medical benefits.

That's one of the primary reasons our net earnings are only a couple of pennies on the dollar.

If I were so inclined, I could cut our staff's salaries dramatically, replace any staff that left with relative ease in this depressed economy, and put a whole lot more money in my pocket.

I could also use those savings to dramatically cut our prices and "go for the throats" of all of our online competitors.

The resulting price war would be (in the short term) great for consumers, but I would probably drive a great many good people out of the comics business in the process.

While many of you might initially cheer such a move on my part, I believe that consumers would ultimately be savaged by any price war I might inflict upon the business.

Think back to my last column, in which I praised Bob Overstreet for keeping the prices for back-issue comics rising at a steady 8% to 10% per year for the past three decades. Bob, more than any other person, has helped solidify the values of scarce collectible comics.

Consider for a moment, however, what would happen, if I used our almost-instant ability to reach 250,000 online consumers to spark a massive back-issue comics price war. With 10 million back-issue comics already in my war chest, I think I could keep dropping prices (and using our massive cashflow to restock cheaply from dying competitors) until a sickening disinflationary price cycle hit the entire back-issue comics business.

I believe that even Bob Overstreet wouldn't be able to ignore that kind of downward price pressure and would ultimately either have to hold prices static for a year or perhaps even lower them.

I believe that a decline in *Overstreet* prices might well be catastrophic to the perceived values of collectible comics. In effect, emulating Wal-Mart would be a great methodology for me to get rich very quickly but might well also create near-total devastation in the back-issue comics market as a result.

To be continued ...

Chuck Rozanski, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

What customers are buying ...

Top Golden and Silver Age sold
by Mile High, from June 6-12, 2003:

1. *Amazing Spider-Man* Vol. 1 #9 in VG	**$618.75**
2. *Amazing Spider-Man* Vol. 1 #8 in VG	**$562.50**
3. *Amazing Spider-Man* Vol. 1 #15 in VG	**$412.50**
4. *Journey Into Mystery* #73 in VG	**$180.00**
5. *Doom Patrol* #91 in NM	**$130.00**
6. *Doom Patrol* #92 in NM	**$130.00**
7. *Tales to Astonish* #16 in VG	**$129.60**
8. *Flash* #150 in F	**$120.00**
9. *Doom Patrol* #98 in VF	**$104.00**
10. *Doom Patrol* #99 in VF	**$104.00**

Top Modern comics sold
by Mile High, from June 6-12, 2002:

1. *Vault of Horror* Set in NM	**$157.50**
2. *Ultimate Spider-Man* HC DFE in NM	**$150.00**
3. *Tales From the Crypt* Set in NM	**$140.00**
4. *Ultimates* #1 DFE in NM	**$112.50**
5. *X-Men* Vol. 1 #97 in NM	**$96.00**
6. *Earth X* HC in NM	**$84.00**
7. *New X-Men* #114 DFEin NM	**$75.00**
8. *Groo Chronicles* HC in NM	**$70.00**
9. *Amazing Spider-Man* Vol. 1 #129 in G	**$56.25**
10. *Ultimates* #1 DFE in NM	**$56.25**

Top-selling comics
by Mile High, from June 6-12, 2002:

1. *New Mutants* #45
2. *League of Extraordinary Gentleman* TPB
3. *Tangled Web* #10
4. *Uncanny X-Men* #423
5. *Teen Titans* #2
6. *Mew Mutants* #1
7. *New Mutants* #19
8. *Uncanny X-Men* #422
9. *Batman* #612
10. *Batman* #615

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Covers to Captain Marvel Adventure 1
Back cover to Detective Comics 9
Back cover to Blue Bolt Comics 1
Coverless Detective Comics 14
Covers to Detective Comics 17
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Covers to Captain America Comics 3, 4, 5, 8, 9, 12, 13, 14
Covers to Fantastic Comics 3
Back Cover to Marvel Mystery Comics 5
Centerfold to Marvel Mystery Comics 9
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Covers to Mystic Comics 3, 4
Covers to National Comics 7
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Covers to New Adventure Comics 14
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55	NM-	110
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65	VF-	35
66	VF-	40
67	VF-	40
72	VF- (rusty staple)	30
74	VF	40
76	VF	45
93	VF/NM	37
94	VF/NM	40
98	VF-	25
102	VF-	18
109	NM	30
117	NM-	28
120	VF	20
145	VF-	12
147	NM-	18
158	F	6
158	VF	13
162	F	6
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281	NM	6
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ISSUE	CONDITION	PRICE
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5	NM-	110
9	VF+	46
12	VF	40
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5	NM- (loose bonus)	300
6	VF+	275
11	VF	50
11	NM	80
12	VF	50
Mad Special		
7	VF	30
8	NM	50
9	NM+	45
13	NM	32
14	NM-	20
15	NM+	30
19	VF	15
19	VF+	17

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Total magazines	$1,514
Total annuals	$1,690
Grand Total (less 15% discount)	$3,949 $3,357

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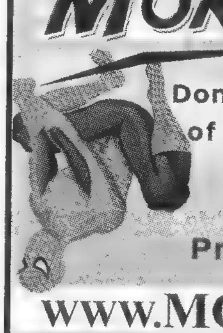

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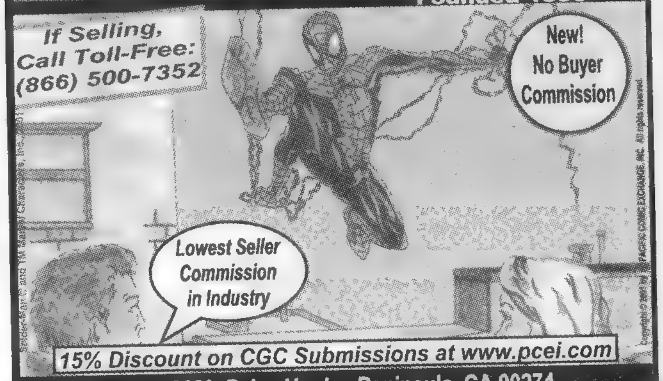
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49 G	168.00
59 F	234.00
61 G-	78.00
63 G+	80.00
65 G-VG	110.00
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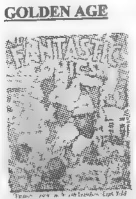

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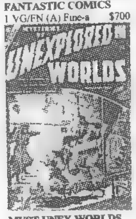

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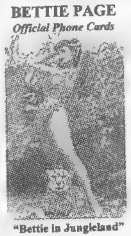

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Aug 23 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Aug 27 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Aug 30 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Sep 3 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Sep 6 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Sep 7 CA, Sacramento. Comic Book & Collectible Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 80-6' & 8', F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107.

CONNECTICUT

Jul 11-13 CT, Danbury. Triple Play Comic Book, Sports Memorabilia, Beanie Babies & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $125.-$175. for 1, $340. for 2, $480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Jul 27 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

DELAWARE

Sep 7 DE, Newark. Comic Book Show, Aetna Fire Hall. SH: 10am-3pm, T: 55-8', F: $35., A: $2., ages 12 & under free. Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967.

FLORIDA

Sep 6 FL, Jacksonville. Comic Book & Collectibles Show, Holiday Inn. 9150 Bay Meadows Rd., SH: 10am-5pm, T: 50, A: $5. Charles Cerrito, PH: 954-579-7398.

GEORGIA

Aug 3 GA, Atlanta. Comic Convention, Marriott Hotel-Century Ctr. I-85 exit 91, Clairmont Rd., SH: 11am-5pm, T: 65-6', F: $300., A: $4. Wes Tillander, PO Box 366, Morrow, GA 30260. PH: 706-837-4976.

Aug 29-Sep 1 GA, Atlanta. Dragon-Con, Hyatt Regency & Marriott Marquis. PH: 770-909-0115.

ILLINOIS

Jul 13 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jul 27 IL, Orland Park. Sports Cards & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Aug 3 IL, Bridgeview. Comic Books, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35., A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Aug 17 IL, Peoria. Comic Book Convention, Best Western Signature Inn. 4112 Brandywine Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Aug 24 IL, Orland Park. Sports Cards & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Sep 7 IL, Bridgeview. Comic Books, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35., A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Jul 19-20 IN, Elkhart. Comic Books & Collectibles Show, Pierre Moran Mall. 154 W. Hively Ave., T: 45, F: $65., A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198 or Ken Guipa, PH: 219-389-9962.

Jul 24-27 2003 IN, Indianapolis. Gen Con Game Fair, Convention Ctr. PH: 800-529-EXPO (3976).

Sep 7 IN, Indianapolis. Comic Book & Toy Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, T: 65-6', F: $70. for 1, $140. for 3, A: $4. Ash Comics & Shows, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

IOWA

Jul 27 IA, Des Moines. Comic Book Conv., Holiday Inn. 5000 Merle Hay Rd. SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

KANSAS

Jul 26 KS, Shawnee. Comic Book Convention, Park Lanes Family Fun Ctr. 7701 Renner Rd., SH: 10am-4pm, A: free. Ken, PH: 913-764-8888.

MASSACHUSETTS

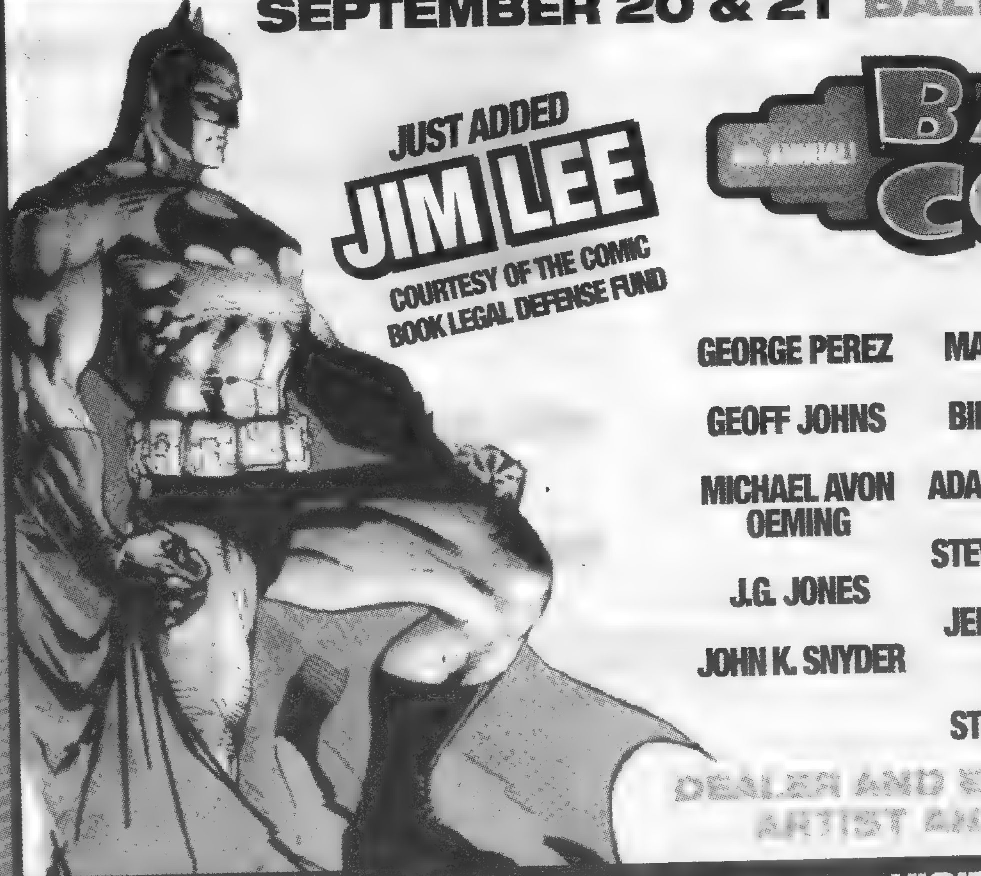
Aug 24 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Jul 9 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jul 11-13 MI, Warren. Sports Card, Comic Book, Coin & Coll. Show, Universal Mall. 12 Mile & Dequindre, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 25, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Jul 12 MI, Livonia. Encore Con, Elks 2246. 31117 Plymouth Rd., SH: 10am-4pm, T: 50, F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.



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Apollo from Star Trek original series

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Cartoonist / Illustrator

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EXHIBITOR SPACE AVAILABLE

Jul 16 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jul 23 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jul 30 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Aug 6 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Aug 8-10 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Aug 13 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Aug 20 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Aug 24 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Aug 27 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Sep 5-7 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

MISSOURI

Jul 20 MO, Saint Louis. Collectorsworld Comic Book Show, Holiday Inn. 10709 Watson Rd., SH: 10am-3:30pm, T: 45-8', F: $60., A: $4. Jerry Frandeka, PO Box 12234, St. Louis, MO 63157. PH: 314-865-0469 or 353-4653.

Aug 16 MO, Chesterfield. Comic Book Convention, Hampton Inn & Stes. 5 McBride & Son Ctr. Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Aug 17 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

NEVADA

Jul 10-14 NV, Reno. RenoCon 2003, Club Cal-Neva Hotel & Casino. T: 20, F: $250. Alpha Omega Games, Bruce Perez, PO Box 50893, Sparks, NV 89435. PH: 775-338-5353.

NEW JERSEY

Jul 6 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Jul 18-20 NJ, Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F&B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Jul 27 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Aug 3 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Aug 8-10 NJ, Rockaway. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Townsquare Mall. Rt. 80 & Mount Hope Ave., SH: mall hours, T: 65-8', F: $125.-$175. for 1, $340. for 2, $490. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Aug 22-24 NJ, Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hrs., T: 100-8', F: $185.-$520., A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Aug 24 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Sep 7 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW MEXICO

Aug 22-24 NM, Albuquerque. Bubonicon 35 Show, Howard Johnson East. 15 Hotel Cir. NE (I-40 & Eubank). NMSF Conference, PO Box 37257, Albuquerque, NM 87176. PH: 505-266-8905 or 232-2892.

NEW YORK

Jul 13 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Jul 25-26 NY, New York City. Big Apple Comic Book, Art & Toy Show, St. Paul Church Auditorium. Columbus (9th) Ave. & 60th St., SH: Fri. 12noon-8pm, Sat. 10am-6pm, A: $6. PH: 718-326-2713 or 201-892-1212.

Jul 27 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Aug 2-3 NY, Massapequa. Comic Book & Sports Card Show, Sunrise Mall. 479 Sunrise Hwy., SH: Sat. 10am-9:30pm, Sun. 11am-6pm, T: 75-8', F: $115., A: free. Woodwill Corp., Donna Gio, PO Box 5186, Hauppauge, NY 11788. PH: 631-582-6137.

Aug 10 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Aug 24 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Aug 29-31 NY, New York. Big Apple Anime Fest, Times Square. T: 200, F: $650.-$850., A: $15.-$40. BAAF Corp., Ryoko Maebayaski, 250 W. 57th St. Ste. 314, New York, NY 10107. PH: 212-977-5430, FAX: 212-977-2078.

Sep 5-6 NY, New York City. Big Apple Comic Book, Art & Toy Show, St. Paul Church Auditorium. Columbus (9th) Ave. & 60th St., SH: Fri. 12noon-8pm, Sat. 10am-6pm, A: $6. PH: 718-326-2713 or 201-892-1212.

Sep 6 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

NORTH CAROLINA

Jul 6 NC, Charlotte. Comicon, Four Points Sheraton Hotel. I-277 exit 2A, SH: 10am-4pm, T: 40, F: $60., A: $2. Rick Fortenberry, PH: 704-424-3453 or David Hinson, PH: 803-547-3995.

Jul 12 NC, Cornelius. Comic Book & Sports Card Show, Best Western-Lake Norman. 19608 Liverpool Pkwy., I-77 exit 28, SH: 10am-4pm, T: 25, F: $40., A: $1. Jeff Chambers, PH 704-660-8078 or Rick Fortenberry, PH: 704-424-3453.

Aug 9 NC, Cornelius. Comic Book & Sports Card Show, Best Western-Lake Norman. 19608 Liverpool Pkwy., I-77 exit 28, SH: 10am-4pm, T: 25, F: $40., A: $1. Jeff Chambers, PH 704-660-8078 or Rick Fortenberry, PH: 704-424-3453.

Sep 7 NC, Raleigh. Comix Con, Clarion Hotel. 4501 Creedmoor Rd., SH: 10am-4pm, T: 23-6', F: $70., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

OHIO

Jul 13 OH, Cleveland. Saturdays Child Nostalgia Convention, Holiday Inn-Richfield. 4742 Brecksville Rd., SH: 10am-3pm, T: 35-6', F: $55., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Aug 3 OH, Akron. Comic Con, Tadmor Hall. 3000 Krebs Dr., SH: 10am-4pm, T: 50-6', F: $60., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Aug 17 OH, Columbus. Comic Con, Buckeye Hall of Fame Cafe. 1421 Olentangy River Rd., SH: 10am-4pm, T: 40-6', F: $60., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Sep 7 OH, Mansfield. Comic Books, Toys & Collectibles Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 after 4pm or Tim Babcock, PH: 419-884-3253.

PENNSYLVANIA

Jul 4-6 PA, Washington. Sports Card, Comic Book & Toy Show, Fairgrounds. T: 30-8', F: $45. Chuck Loughman, 65 Gayle Ave., Washington, PA 15301. PH: 724-228-8392.

Aug 23 PA, Allentown. Lehigh Valley Comic Con, Schnecksville Fire Co. 4550 Old Packerhouse Rd., SH: 10am-4pm, T: 60-8', F: $60. for 1st, $50. for 2nd, $40. for 3rd, A: $3., 12 & under free. Lance Hawk, 1290 Vermont Ave., Allentown, PA 18103. PH: 610-797-3357.

Aug 29-Sep 1 PA, Bethel Park. Sports Card, Comic Book & Toy Show, South Park Fairgrounds. T: 30-8', F: $45. Chuck Loughman, 65 Gayle Ave., Washington, PA 15301. PH: 724-228-8392.

SOUTH CAROLINA

Jul 19 SC, Greenville. Summer Comic Book & Sports Card Show, Quality Inn & Stes. 1314 S. Pleasantburg Rd., SH: 10am-4pm, T: 25, F: $40., A: $1. Bob Waldrop, PH: 864-277-6573 or Rick Fortenberry, PH: 704-424-3453.

TENNESSEE

Aug 8-10 TN, Morristown. Comic Books & Collectibles Show, College Square Mall. 2550 E. Morris Blvd., SH: mall hours, T: 50-8', F: $95., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

TEXAS

Jul 12-13 TX, Dallas. Big D Collectible Show, Mesquite Convention Ctr. Hwy. 635 & Military Pkwy., SH: Sat. 10am-5pm, Sun. 10am-3pm. Don Maris, Box 210367, Dallas, TX 75211. PH: 214-339-2935.

Jul 12-13 TX, Richardson. Dallas Comic Con & Toy Show, Civic Ctr. 411 W. Arapaho Rd., SH: Sat. 11am-6pm, Sun. 12noon-5pm, T: 150. PH: 972-420-8639.

Jul 25-27 TX, Houston. Lone Star Shows. PH: 936-560-0372.

Aug 10 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

Aug 16 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Sep 5-7 TX, Houston. Lone Star Comicon. PH: 936-560-0372.

VIRGINIA

Jul 27 2003 VA, Richmond. CCCC Summer Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 34-6', F: $60., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903 or 274-7388.

Aug 17 VA, Tysons Corner-McLean. CapiCons.com Comic Book, Sports Card & Toy Show, Westpark Hotel. 8401 Westpark Dr., SH: 10am-4pm, T: 80-6', F: $95. for 1st, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Jeff Rocen, 906 S. Kenwood Ave., Baltimore, MD 21224. PH: 703-912-1993 or 800-222-2057.

Aug 22-24 VA, Newport News. Sports Cards, Comic Book & Toy Show, Patrick Henry Mall. Jefferson Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Aug 23 VA, Salem. 6th Annual Vintage Comic Book & Collectibles Show, Civic Ctr. 1000 Roanoke Blvd., SH: 10am-5pm, T: 45-8', F: $50., A: $2. Alum Ridge Ind., Roger Mannon, 717 Harris Hollow Rd. SW, Floyd, VA 24091. PH: 540-789-7056 or 745-2127.

WISCONSIN

Aug 1-3 WI, Milwaukee. Gamefest, Midwest Express Ctr. 400 W. Wisconsin Ave., Ste 301A. Advantage Conv. Serv., PO Box 1128, Antwerp, OH 45813. PH: 419-258-1780, FAX: 419-258-1870.

Aug 3 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675 or Henry, PH: 414-449-1760.

CANADA

Aug 22 ON, Toronto. Comic Book Expo 2003, Metro Convention Centre. PH: 416-761-1760, FAX: 416-761-1751.

Convention Showcase

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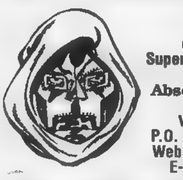

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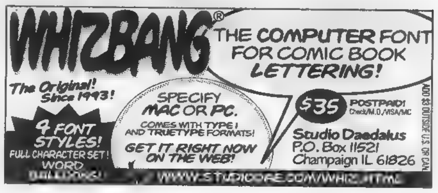
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- Mike Curtis

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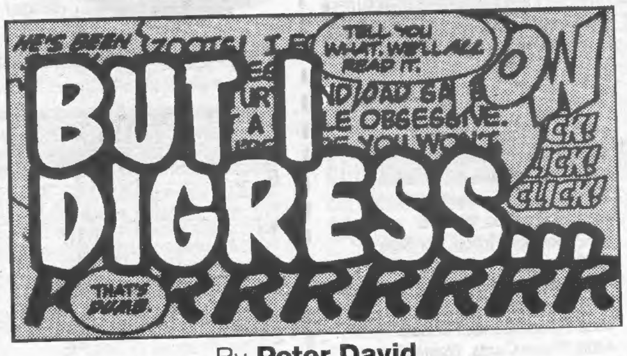
The Hulk

It seems everyone wants to talke to Peter about him



By **Peter David**

All of a sudden it seems that everyone and his brother wants to talk to me about The Hulk.

On the one hand, it's kind of flattering. On the other hand, it's kind of weird. See, to me, The Hulk and my time on the book is something in the past. Granted, I've kept my hand in, both with *The End* and the novelization of the *Hulk* movie. But it's been … what? Six years since I wrote the title? Judging from some of the questions I've been getting, you'd think I was still sitting shiva on it. Sorry, kids. I uncovered the mirrors, shooed the mourners out of the living room, and tossed out the remaining lunchmeats quite some time ago.

The question I'm asked the most is what I think of the current run of the series. I've read the last few issues, ever since I saw fans rhapsodizing over the last page of #53, which was the fourth part of the Hulk vs. Abomination storyline. "The last page is great!" "Man, what a knockout the last page was!" So I read it. The startling secret of the last page is (***Spoiler warning***): The Hulk shows up to fight The Abomination. That's pretty much it.

Now, my first thought was that we used to have a technical term for when The Hulk showed up to fight The Abomination in a Hulk vs. Abomination storyline. We called it "Page 5 of Part One." But the more I've thought about it, the more I can't help but be dazzled by what writer Bruce Jones has pulled off with the current series — a series where, in #55, which just hit the stands, The Hulk appears on seven pages. Sounds like a lot, doesn't it? Except every single one of those pages is an ad page for Hulk merchandise. He doesn't show up in the actual story.

On the surface, it is essentially the old Bixby TV series by way of *The X-Files*. Below the surface … well, it's still essentially the old Bixby TV series by way of *The X-Files*. But Jones managed to solve a problem with facility that plagued me during the decade-plus that I wrote the series.

The hallmark of The Hulk has always been change, going all the way back to the initial run of the book in which — during six issues — The Hulk morphed from formal-talking gray creature-of-the-night to mindless green-skinned slave of Rick Jones to gangster-talking willing recipient of gamma gun dosages so he could go out and fight bad guys. During my run, writing Bruce himself was never a problem. The problem was always: What new and different thing can I do with The Hulk? Any new "version" of the title character was good for anywhere from two to four years, but, after that, fans got itchy. This was back when I could get accurate, up-to-date sales info, note any dip in numbers, and immediately course-correct months in advance.

The challenge that faced me was: What can I do with The Hulk that will, on the one hand, seem novel and different and, on the other hand, make logical sense from what's gone before? How can I catch fans off-guard while simultaneously have them clonk their noggins and say, "Of *course*, how could I *not* have seen it coming?" In short: What have I got for The Hulk that's new?

What's Bruce Jones' new take on The Hulk? Basically, as we see in *Incredible Hulk* #54, their personalities have bled together, and The Hulk more or less talks like Banner. Well, I did that. And so did Bill Mantlo. And Roy Thomas and Stan Lee and probably just about everyone else at some point or another. So new it's not.

> ***"The bit which most fans seem to find amusing was my discussing what I termed to be 'possibly the worst rhyme in the history of songwriting.' "***

But embracing the philosophy of "If you can't dazzle them with your intellect, baffle them with your BS," Bruce simply yanked The Hulk out of the equation altogether. That *never* would have occurred to me. Not for an instant would I have thought the fans would buy it. But they have, by the carload. Bruce Jones brilliantly solved the age-old problem: Bruce Banner was always the most interesting aspect of the book, while The Hulk was the most problematic. With The Hulk effectively out of his own book, it becomes that much more interesting, because Banner is the more intriguing character. Bruce is the protagonist, the problem solver, the mover and shaker. The Hulk is simply the means to the end. The fact that there's nothing new in the portrayal of The Hulk is beside the point, because The Hulk *himself* has become beside the point. I am greatly impressed, because I was vain enough to think I'd thought of all the angles, but never in a million years would I have come up with this one. Amazing. No … even more than that. Incredible.

Going back to the sudden renaissance of interest in my opinion on everything Hulk-related, I've been getting calls and e-mails from newspapers and radio stations. The most entertaining moment was being interviewed for a half-hour documentary/promo piece to air on MTV in connection with the film. For that one, I went into Manhattan with Ariel in tow to be interviewed for an hour against a green screen (how appropriate) upon which art would be dropped in later. We arrived early and met Jennifer Connelly, who was very sweet and very pregnant. I chose not to tell her that (a) I was the guy who killed (or at least attempted to kill) her character or that (b) I'd written a story in which Betty was pregnant and gave birth to conjoined twins, linked at the head, one normal-skinned, one gamma-irradiated. I figured, Why risk giving her nightmares? Plus, you just know that, if Jennifer Connelly subsequently gave birth to conjoined twins, linked at the head, one normal-skinned and one gamma-irradiated, they'd probably blame me.

Out of the hour I filmed, they used, total, maybe a minute, which ain't bad for a 22-minute documentary that's got a ton of ground to cover. The bit which most fans seem to find amusing was my discussing what I termed to be "possibly the worst rhyme in the history of songwriting." This bit of hyperbole was ascribed to the theme song of "The Hulk" from the old animated series in which "Gamma Rays" was mated with "Unglamour-rays." I described a fabricated scenario in which the hapless songwriter, under extreme deadline pressure and creatively blocked three lines into the song, turns and shouts to his wife, "Honey? What rhymes with 'Gamma Rays'?" The wife responds, "Glamorous kind of does, if you say it like 'glamour-rays.' " "Yeah, but the Hulk isn't glamorous!" "Well, then say 'un-glamour-rays'!" The songwriter says, "That's not even a word! Oh, screw it, fine, 'Ain't he un-glamour-rays.' It doesn't matter. Forty years from now, who's going to care?"

Well, they used the first line of my bit, with me shouting, "Honey? What rhymes with 'Gamma Rays'?" I thought that, out of context, it would make no sense at all, but that's the line that people keep quoting at me and chuckling over, so I guess the documentary makers knew what they were doing.

I'm also pleased to see the roaring Hulk hands all over the place. In the documentary, one of the animators (I think it was) had a pair on his desk, and I've seen them written up in other magazines and papers as an irresistibly goofy, must-have item. Just remember, you read about 'em here first.

I'm supposed to attend an advance screening of *Hulk* tomorrow night. I'd dearly love to bring the Hulk hands along and wave them and have them roar during key scenes to give it a real Sensurround feel. But you can't turn them off while you're traveling, and I just can't envision taking a 90-minute Long Island Railroad ride with two large roaring fists in my carry bag. Nor do I really think audience members around me at the theater would appreciate it all that much — unless, of course, they have their own set.

Still, the best line to come out of all this is a comment that a fan made online about the film's director: "Don't make me Ang Lee. You wouldn't like me when I'm Ang Lee." ✦

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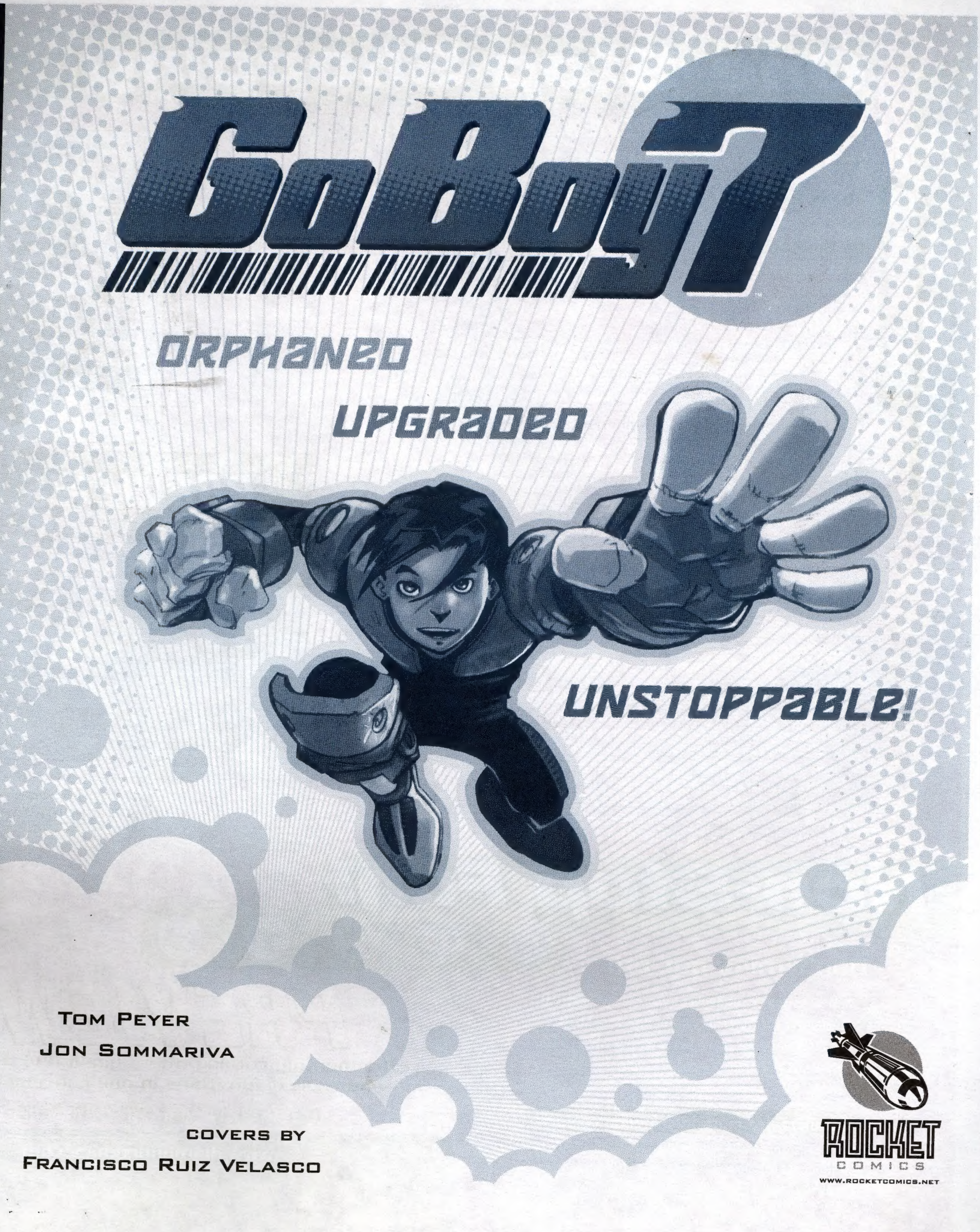

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